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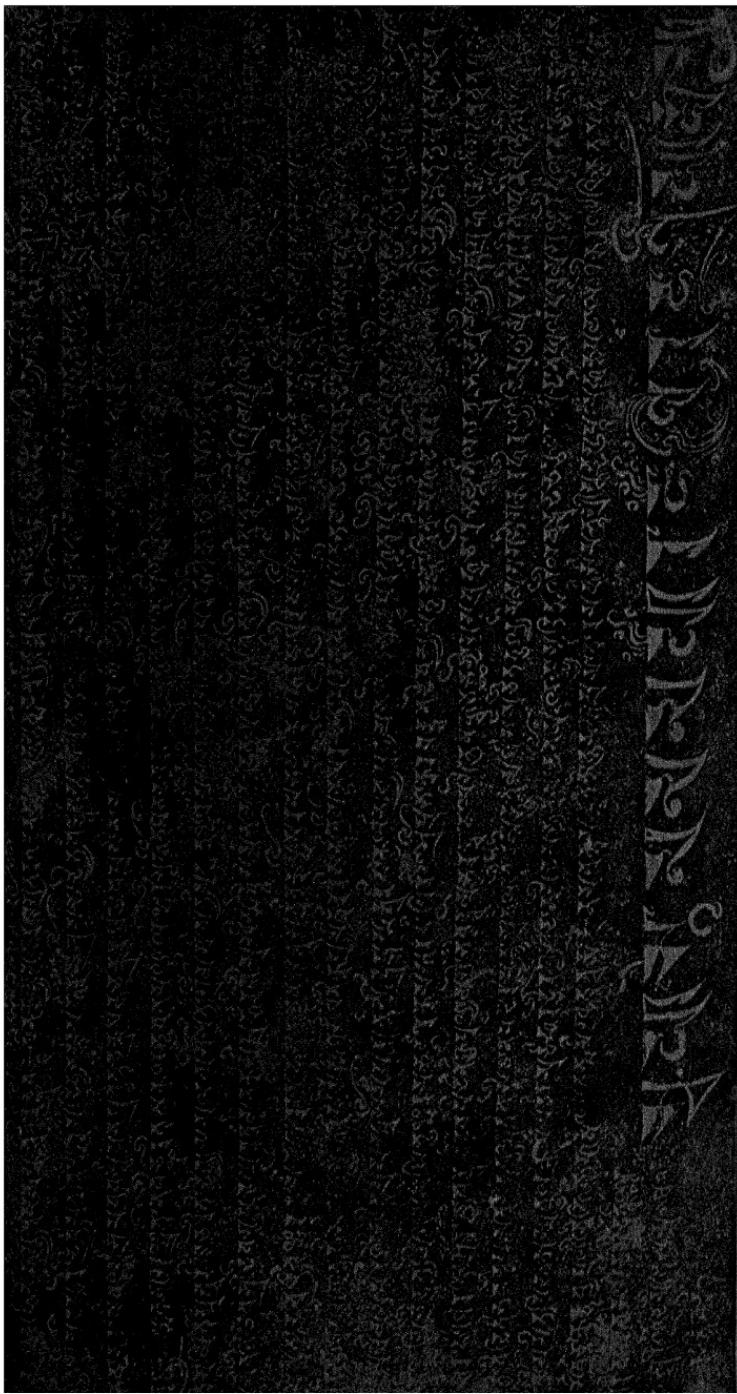
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(From *Epigraphia Indica* 4. 210. See Introduction to the present volume, page xliii.)

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PRIYADARŚIKĀ

A SANSKRIT DRAMA BY KING HARSHA



COLUMBIA UNIVERSITY INDO-IRANIAN SERIES

EDITED BY
A. V. WILLIAMS JACKSON
PROFESSOR OF INDO-IRANIAN LANGUAGES
IN COLUMBIA UNIVERSITY

Volume Ten



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1923
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PRIYADARSIKĀ

A SANSKRIT DRAMA

BY

HARSHA

KING OF NORTHERN INDIA IN THE SEVENTH CENTURY A.D.

TRANSLATED INTO ENGLISH

BY

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AND

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CORRESPONDING SECRETARY OF THE AMERICAN ORIENTAL SOCIETY

WITH

AN INTRODUCTION AND NOTES

BY THE TWO LATTER

TOGETHER WITH THE TEXT IN TRANSLITERATION

NEW YORK

Columbia University Press

1923

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previously published, and of the volume in
preparation, will be found at the end of this book.

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*Set up and electrotyped
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TO
THE DEAN OF AMERICAN SANSKRITISTS
CHARLES ROCKWELL LANMAN
PROFESSOR IN HARVARD UNIVERSITY

NOTE FOR LIBRARIANS AND BIBLIOGRAPHERS

The present volume contains the text and English translation of a Hindu drama composed in Sanskrit and Prākrit by Harsha (in more strictly scientific transliteration *Harṣa*), who reigned as king in Northern India from 606 to 647 A.D. Harsha was the author also of two other dramas, the *Ratnāvalī* and the *Nāgānanda*, as well as of a number of stanzas that have been preserved (see pages xxxix–xl ix, below).

His name is found likewise in the fuller forms *Harsha-deva* and *Harsha-vardhana*, and, with the customary honorific prefix *śrī*, as *Śrī-Harsha* and *Śri-Harsha-deva*. This monarch was further designated, especially in Buddhist texts, as *Śilāditya*.

This Harsha is not to be confused with the later Harsha, more properly *Śriharsha*, author of the epic poem *Naishadhiya-carita* and of a philosophical work entitled *Khaṇḍana-khaṇḍa-khādya*.

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- Harsha [*or Harshadeva*], *king* (606-647) of *Thānesar* [as author]
Jackson, Abraham Valentine Williams, 1862- [as joint translator]
Nariman, Gushtaspshah Kaikhushro [as joint translator]
Ogden, Charles Jones, 1880- [as joint translator]
Columbia University Indo-Iranian Series [as series entry]
Jackson, Abraham Valentine Williams, 1862- [as editor]
Sanskrit drama. *See also* Harsha, *king* (606-647) of *Thānesar* [as subject cross-reference, if desired]
Sanskrit literature—Translations into English. *See also* Harsha, *king* (606-647) of *Thānesar* [as subject cross-reference, if desired]
Priyadarśikā, etc. [as title entry, if desired]

PREFACE

The drama *Priyadarśikā*, written in Sanskrit and Prākrit by Harsha (Harsha-deva, Harsha-vardhana), King of Northern India in the seventh century of our era, has been chosen for translation into English for the first time, because of the interest of its plot and because it has previously received less attention than the other plays by the same author, the *Ratnāvalī* and the *Nāgānanda*.

The basis of the translation was a preliminary version submitted a number of years ago by my Parsi friend Gushtaspshah Kaikhushro Nariman, of Bombay, who sent it to me in a tentative form for later revision and editing before its inclusion in the Columbia University Indo-Iranian Series. This led me to take up the *Priyadarśikā* with my classes at Columbia, and I have read the drama several times with them, writing out also a translation of my own. My pupil Dr. George C. O. Haas likewise prepared a translation in manuscript, which has been of special service. Dr. Ogden, another of my students, then joined with me in repeatedly working through the drama. The present translation is therefore in a way composite, but owing to Mr. Nariman's residence in India it was not possible to confer with him regarding the numerous problems involved.

The rendering has been made fairly literal throughout, and the text has been reproduced in transliteration on the pages opposite, in order to aid students in rapid reading; there was no occasion to give the Sanskrit in the original Nāgarī characters because no new edition of the text from manuscripts was contemplated. The Sanskrit text which has been taken as a basis is that in the edition of R. V. Krishnamachariar, Srirangam, 1906, although the text as printed by Vishṇu Dājī Gadre, Bombay, 1884, has also been consulted throughout, as indicated in Part 8 of the Introduction (see p. xciii) and in the Notes. The method followed with regard to the Prākrit forms is explained on pages xciv–xcv. As noted on the title-page, the Introduction and Notes are the work of Dr.

Ogden and myself alone; they have purposely been made rather full, for the benefit of students reading a Sanskrit drama for the first time, and for the sake of embodying information that may be useful for the general study of Harsha as a dramatist.

It is with particular pleasure that grateful acknowledgments are here made to Dr. George C. O. Haas for his invaluable help in every way during the years in which the work has been in progress and while the volume was passing through the press. He has, moreover, contributed the account of the meters of the stanzas which constitutes Part 9 of the Introduction, and has prepared the Bibliography. Thanks are due to Dr. G. Payn Quackenbos, Instructor in Latin in the College of the City of New York, who was at one time a student in my Department, for collecting the material relating to trees, flowers, and shrubs which is included as Part 10 of the Introduction. It is a pleasure also to acknowledge the courtesy of Dr. E. W. Burlingame in placing at our disposal certain advance sheets of his *Buddhist Legends* (Harvard Oriental Series, vols. 28-30) and in supplying information from other Buddhist texts not readily accessible.

The Grolier Society of New York and London have most kindly allowed me to reproduce from the *History of India* which I edited for them the facsimile of Harsha's signature included as frontispiece, and have also furnished the electrotype. The courtesy of the Oxford University Press in granting permission to insert (on p. xxxi) the map of India in Harsha's time, from Vincent Smith's *Oxford History of India*, is likewise heartily appreciated.

To these ready helpers thanks are cordially expressed. But to another a special debt of gratitude is due—to my friend Alexander Smith Cochran, whose continued interest in the Columbia University Indo-Iranian Series has rendered possible the publication of this latest volume in the set.

A. V. WILLIAMS JACKSON,
Editor.

COLUMBIA UNIVERSITY,
July 3, 1923.

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ABBREVIATIONS AND SYMBOLS

| | |
|-----------|--|
| ad loc. | (<i>ad locum</i>) ; with reference to this passage. |
| AJP. | <i>American Journal of Philology</i> . |
| B. | Banskhera Plate of Harsha. |
| c. | circa ; about. |
| ch. | chapter. |
| com. | commentary. |
| DR. | Daśarūpa, by Dhanamjaya. |
| ed. | edition ; edited by. |
| Ep. Ind. | <i>Epigraphia Indica</i> . |
| fasc. | fasciculus ; fascicle. |
| G. | Vishṇu Dājī Gadre ; text of Priya. edited by Gadre. |
| GGA. | <i>Göttingische Gelehrte Anzeigen</i> . |
| IA. | <i>Indian Antiquary</i> . |
| ibid. | (<i>ibidem</i>) ; in the same work. |
| id. | (<i>idem</i>) ; the same author. |
| Ind. Spr. | <i>Indische Sprüche</i> , by O. Böhtlingk, 2d edition, 3 vols., St. Petersburg, 1870–1873. |
| JAOS. | <i>Journal of the American Oriental Society</i> . |
| JRAS. | <i>Journal of the Royal Asiatic Society</i> . |
| K. | Krishnamachariar ; text of Priya. edited by Krishnamachariar. |
| K. Com. | the Skt. commentary in the edition of Krishnamachariar. |
| KP. | Kāvyaprakāśa, by Mammaṭa (and Alaṭa). |
| Mālav. | Mālavikāgnimitra, by Kālidāsa. |
| MBh. | Mahābhārata. |
| Mdh. | Madhuban Plate of Harsha. |
| n. | note. |
| Nāgān. | Nāgānanda. |
| n.d. | no date. |
| n.s. | new series. |

| | |
|-----------------|--|
| <i>op. cit.</i> | (<i>opus citatum</i>) ; the work previously cited. |
| pl. | plate. |
| Priya. | Priyadarśikā. |
| <i>PWb.</i> | (<i>Petersburg Wörterbuch</i>) ; the great Skt. Dict. by Böhtlingk and Roth. |
| q.v. | (<i>quod vide</i>) ; which see. |
| Ratn. | Ratnāvalī. |
| <i>SBE.</i> | <i>Sacred Books of the East.</i> |
| SD. | Sāhityadarpaṇa, by Viśvanātha Kavirāja. |
| sec. | section. |
| <i>Skm.</i> | Saduktikarnāmrta, by Śrīdhara-dāsa. |
| Skt. | Sanskrit. |
| st. | stanza. |
| s.v. | (<i>sub voce</i>) ; under the word . . . |
| tar. | taraṅga, i.e. chapter of the Kathāsaritsāgara. |
| tr. | translation ; translated by. |
| V. | Jībānanda Vidyāsāgara; text of Priya. published by Vidyāsāgara. |
| Vikram. | Vikramorvaśī, by Kālidāsa. |
| <i>WZKM.</i> | <i>Wiener Zeitschrift für die Kunde des Morgenlandes.</i> |
| <i>ZDMG.</i> | <i>Zeitschrift der Deutschen Morgenländischen Gesellschaft.</i> |

«», «», «» indicate single, double, or triple *śleṣa*, or paronomasia ; see note 43 on Act 1, page 102, below.

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The following manuscripts of the Priyadarśikā have thus far been recorded in catalogues of manuscripts and elsewhere (cf. Aufrecht, *Catalogus Catalogorum*, 1. 364; 2. 82; 3. 78, Leipzig, 1891–1903) :—

Rājendralāla Mitra, *Notices of Sanskrit MSS.*, vol. 3, Calcutta, 1876. Pages 132–133, no. 1179. [1 manuscript.]

A. C. Burnell, *A Classified Index to the Sanskrit MSS. in the Palace at Tanjore*, London, 1880. Page 169, col. 2. [5 manuscripts.]

Gustav Oppert, *Lists of Sanskrit Manuscripts in Private Libraries of Southern India*, 2 vols., Madras, 1880–1885. Vol. 1, nos. 1501, 2643, 3430, 5746, 6058; vol. 2, nos. 830, 5964, 9061. [8 manuscripts.]

Lewis Rice, *Catalogue of Sanskrit Manuscripts in Mysore and Coorg*, Bangalore, 1884. Page 258, nos. 2398 and 2399. [2 manuscripts.]

E. Hultzsch, *Reports on Sanskrit Manuscripts in Southern India*, parts 1–3, Madras, 1895–1905. Part 1, no. 267a; part 2, no. 945; part 3, no. 1609 (2 copies). [4 manuscripts.]

Theodor Aufrecht, *Catalogus Catalogorum*, vol. 3, Leipzig, 1903. Page 78, manuscript in the Burnell Collection, India Office. [1 manuscript.]

In addition to these 21 manuscripts there was a ‘very old MS.’ since declared to be lost, which served as a basis for Vidyāsāgara’s edition of the text; and an old manuscript used by Krishnamachariar in addition to those in the Tanjore Palace Library may possibly be one that is not included in the above catalogues. The 3 manuscripts from the Tanjore Palace Library that were the basis of the edition of Gadre are doubtless included in Burnell’s list. See the notes on these editions, below.

B. EDITIONS OF THE TEXT

Priyadarśikā. [Without place or date; about 1870.] 56 pages.

Priyadarshika: A Drama in Four Acts, by Sri Harsha. Edited with notes by Pandit Jibanaṇda Vidyasagara. Calcutta, 1874. 61 pages.¹

This edition was based on one very old manuscript, which Vidyāsāgara later claimed to have lost; see Gadre, preface, p. 2, note.

Priyadarśanā by Harshadeva, with the Commentary of Nivāsa Jagannātha Svāmin. Vizagapatam, 1880. 102 pages. [In Telugu characters.]

This edition was not available for use in the preparation of the present volume.

The Priyadarśikā of Śriharshadeva. Edited with Notes and Prākṛita Chhāyā by Vishṇu Dāji Gadré. Bombay, 1884. 7 + 56 + 32 pages.

Gadre based his edition on 3 manuscripts from the Palace Library at Tanjore (doubtless included in Burnell's list; see above); cf. his preface, page 5.

Priyadarsika, with a Commentary and Bhūmikā by Pandit R. V. Krishnamachariar. Srirangam, 1906. iv + xlviii + 97 pages. (Sri Vani Vilas Sanskrit Series, no. 3.)

In the preparation of this edition Krishnamachariar used the Tanjore Palace manuscripts and one other old one; see his preface, page 1.

C. TRANSLATION

Priyadarsika, pièce attribuée au roi Sriharchadéva, en quatre actes, précédés d'un prologue et d'une introduction. Traduite par G. Strehly. Paris, 1888. 88 pages. (Bibliothèque Orientale Elzévirienne, no. 58.)

¹ Schuyler, in the preliminary bibliography of the plays of Harsha published in the *Verhandlungen des xiii. Internationalen Orientalisten-Kongresses* (see below), listed a second edition of this text, Calcutta, 1876, 124 pages. This was, however, an error for the text of the Ratnāvalī published by Vidyāsāgara in that year, and the entry was accordingly omitted in Schuyler's *Bibliography of the Sanskrit Drama*.

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Coomaraswamy, A. K., and G. K. Duggirala. The Mirror of Gesture, being the Abhinayadarpaṇa of Nandikeśvara, translated. Cambridge, Mass., 1917.

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This is a re-issue of the original publication in Trübner's Oriental Series, 2 vols., London, 1884, a reprint of which was published at Boston in 1885.

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Jackson, A. V. Williams. Certain Dramatic Elements in Sanskrit Plays, with Parallels in the English Drama. First Series. In *AJP*. 19 (1898), pp. 241–254.

Pages 242–247, on the employment of a play within a play, are reprinted in this volume as Appendix to the Introduction, below.

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Second Series: The Dramas of Harsha. In *JAOS.* 21 (1900), pp. 88-108.

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Kavīndravacanasamuccaya. See Thomas, F. W., below.

Konow, Sten. Das indische Drama. Berlin, 1920. (Grundriss der Indo-Arischen Philologie und Altertumskunde, vol. 2, part 2 D.)

Harsha and his plays are discussed on pages 73-77.—This valuable work was not received until the present volume was nearly completed, but reference to Konow's pages could fortunately be included in the course of the final revision.

Lacôte, Félix. Essai sur *Guṇāḍhya* et la *Bṛhatkathā*. Paris, 1908.

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Expounds the bizarre theory that the plays were composed by Dhāvaka = Bhāsa; see the Special Bibliographical List on Authorship, below.

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² This preliminary bibliography erroneously mentions a non-existent second edition of Vidyāsāgara's text of Priya.; see the footnote in connection with Vidyāsāgara's edition of the text in section B, above.

645 A.D. 2 vols., London, 1904-1905. (Oriental Translation Fund, new series, vols. 14-15.)

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E. SPECIAL BIBLIOGRAPHICAL LIST ON THE PROBLEM OF THE AUTHORSHIP OF THE DRAMA

- 1835 WILSON, H. H., *Select Specimens of the Theatre of the Hindus*, 2d ed., vol. 2, pp. 259, 346: ascribes Ratn. to King Harsha of Kashmīr, 12th cent.; mentions the Dhāvaka tradition with approval.
- 1859 HALL, F., *Vāsavadattā*, introduction, pp. 15-17, 51 f.: criticizes Wilson's date for Harsha; authority of the KP. commentaries not great; considers Bāṇa's claim to authorship of Ratn. as good as Dhāvaka's; the Ratn. stanza *dvīpād anyasmād* etc. occurs also in Harṣacarita, ch. 5.
- 1862 HALL, F., *Journ. As. Soc. Bengal*, 31. 11-13: notes the identical stanza, *śrī-Harṣo nipuṇah kavīḥ*, in Ratn. and Nāgān., and qualifies his previous statement as to Bāṇa's authorship.
- 1865 HALL, F., *The Daśa-Rūpa*, preface, p. 36 n.: makes an allusion to Priya. which is probably the earliest reference made to that play by a Western scholar.
- 1868 WEBER, A., *Indische Streifen*, I. 356-357: in differing from Hall's conclusions, does not think that the occurrence of the same stanza (*dvīpād* etc.) in Ratn. and Harṣacarita proves the identity of authorship of these two works.
- 1872 COWELL, E. B., in his preface to Boyd's *Nāgānanda*, pp. 5-12: reviews Wilson's and Hall's opinions; thinks the religious tone, etc., shows Ratn. and Nāgān. to be by different authors; inclines to Bāṇa as author of Ratn., accepting Dhāvaka as presumably the author of Nāgān.
- 1872 WEBER, A., *Literarisches Centralblatt*, 1872, col. 614: in reviewing Cowell and Boyd's *Nāgānanda*, he rejects the view that Bāṇa is the author of Ratn. and Dhāvaka the author of Nāgān.; Harsha's connection with the dramas should be tentatively adhered to.
- 1873 BÜHLER, G., IA. 2. 127-128: adds Nṛsiṃha Thakkura's commentary on KP. to the other scholiasts who mention Dhāvaka, but regards

- the statement as not carrying much weight; quotes Madhusūdana's com. on the Sūryāśataka, which names Harsha as a poet and author of Ratn. (see Introduction to the present volume, pages xlvi–xlii).
- 1875 BÜHLER, G., (letter, dated 1874) in Weber, *Indische Studien*, 14. 407: states that all Kashmir MSS. read 'Bāṇa' instead of 'Dhāvaka' (see Introduction to the present volume, p. xlvi); 'Bāṇa' looks like 'Dhāvaka' in Śāradā script.
- 1878 WEBER, A., *History of Indian Literature* (Eng. tr. from the 2d German ed. of 1875), p. 204 n. 212, p. 207 n. 218: approves Hall's and Bühler's attribution of Ratn. to Bāṇa. [Weber's 1st ed., Berlin, 1852, does not refer to the Harsha plays.]
- 1879 WEBER, A., *Indische Streifen*, 3. 106: [reprint of the review of Cowell and Boyd's *Nāgānanda*; see 1872, above.]
- 1882 WINDISCH, E., 'Der griechische Einfluss im indischen Drama,' in *Verhandlungen des 5. internat. Orientalisten-Kongresses* (1881), part 2, 2, pp. 93–98: alludes (p. 95) to the problem of authorship, and surmises that the plays were produced at Ujjayinī during the King's absence.
- 1883 PISCHEL, R., *GGA*. 39. 1235–1241 (reviewing Fritze's *Kausika's Zorn*): believes Dhāvaka to be a historic person; mention of a poet Dhāva (cf. Weber, in *Monatsberichte d. Berl. Akad.* 1879, p. 460, for other Dhāvas); regards the three plays as by one and the same author, not Bāṇa; contends that the identity of the stanza (*dvīḍād* etc.) in Ratn. and Harṣacarita does not prove Bāṇa's authorship; the Dhāvaka tradition of the scholiasts is not to be rejected; Dhāvaka was probably a contemporary of Bāṇa, and his verses in anthologies pass under the name of Harsha.
- 1883 WARREN, S. J., *Koning Harsha van Kanyākubja* (see Bibliography, above): argues that all three dramas are by Harsha; the *dvīḍād* stanza in the Harṣacarita was probably copied by Bāṇa as a compliment to Harsha.
- 1883 GLASER, K., 'Über Bāṇa's Pārvatiparinayanāṭaka,' in *Sitzungsb. d. kais. Akad. d. Wiss. zu Wien*, Phil.-hist. Klasse, 104. 575–664: seems to favor (p. 615) the attribution of Ratn. to Bāṇa.
- 1886 PETERSON, P., *Subhāṣitāvali*, introd., p. 138, s.v. 'Harṣadeva': observes that the quotations are chiefly from Ratn. and Nāgān., and thinks that Harsha's authorship is not excluded.
- 1890 LÉVI, S., *Le Théâtre indien*, pp. 184–196: seems to accept Harsha as author of the plays, and regards the KP. tradition of Bāṇa as proving nothing; yet in part 2, appendix, p. 42, he speaks of the plays incidentally as 'les drames de Harṣa, dont le véritable auteur ne sera peut-être jamais connu.'
- 1893 BRAHME and PARANJAPE, *Nāgānanda*, Poona, introd., pp. vi–x: reject the attribution of Ratn. to Bāṇa; the *dvīḍād* stanza does not occur in the printed editions of the Harṣacarita; Bāṇa had an independent

fortune (Harṣacarita, ch. 1); the style of his acknowledged works differs from that of the dramas. These editors, while inclining to the view (p. vi) that Harsha 'seems to have bought the honour of its authorship [i.e. that of Nāgān. as well as of Ratn.] from Dhāvaka,' and (p. ix) that 'Dhāvaka sold all his works to others for money,' nevertheless allow (p. ix) that 'it is not quite impossible that Śriharsha might have written the play [Priya. as well as Nāgān. and Ratn.].'

- 1900 MACDONELL, A. A., *A History of Sanskrit Literature*, p. 362: thinks Ratn. is possibly by Bāṇa, and Nāgān. may have been written by Dhāvaka. (No mention is made of Priya.)
- 1901 PISCHEL, R., *Ādhyarāja* (see Bibliography, above) : proves that Bāṇa's address to Ādhyarāja refers to Harshadeva (see Introduction to the present volume, pp. xxxix-xl).
- 1902 NĀRĀYANA SĀSTRĪ, T. S., *Sriharsha the Dramatist*, Madras: presents the bizarre theory that Śrī Harsha = Vikramāditya was prior to Kālidāsa, and that the plays were written by Dhāvaka = Bhāsa! [Criticized by Ettinghausen, *Harṣa-Vardhana*, pp. 100-102 n. 3; summarized with doubts by M. Krishnamacharya, *History of Classical Sanskrit Literature*, pp. 83-85, Madras, 1906; and especially controverted by R. V. Krishnamachariar in his edition of Priya., Srirangam, 1906.]
- 1903 CIMMINO, F., *Nāgānanda*, introd., pp. 7-22: reviews the arguments as to authorship and decides tentatively for Harsha.
- 1903 OLDENBERG, H., *Die Literatur des alten Indien*, p. 197: 'In einem der Dramen, die dieser König [Harsha] verfasste oder wohl richtiger von einem Hofpoeten verfassen liess, um ihnen dann seinen Namen zu geben.'
- 1904 HENRY, V., *Les Littératures de l'Inde*, pp. 295, 313: accepts Harsha's authorship without question.
- 1906 KRISHNAMACHARYA, M., *History of Classical Sanskrit Literature*, Madras, pp. 83-85: summarizes, with doubts, the views of Nārāyana Sāstrī (see above, 1902).
- 1906 KRISHNAMACHARIAR, R. V., *Priyadarsika*, Srirangam, 1906, in the Sanskrit *bhāmikā*, pp. i-xxi: accepts Harsha's authorship and supports it in detail (as stated also in the Eng. preface by T. K. Balasubrahmanyam, p. ii).
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- 1920 KONOW, S., *Das indische Drama*, pp. 73-74: in a clear and concise summary he concludes that Harsha's claim to authorship of the three plays is to be accepted and that the remarks of the KP. commentators are due to misunderstanding of Mammaṭa's own words.
- 1922 WINTERNITZ, M., *Geschichte der indischen Litteratur*, vol. 3, Leipzig, [1922], page 226 n. 3: thinks there is no adequate reason for denying Harsha's authorship of the plays.

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- Harsacarita**, by Bāṇa. Ed. K. P. Parab and S. D. P. Vaze, Bombay, 1892. Ed. A. A. Führer, Bombay, 1909. Tr. E. B. Cowell and F. W. Thomas, London, 1897 (Oriental Translation Fund, new series, vol. 8 [wrongly numbered 2]).

INTRODUCTION

1

LIFE AND TIMES OF HARSHA, OR ŠRĪ-HARSHA-VARDHANA

(KING OF NORTHERN INDIA, A.D. 606-647)

Introduction: Harsha's reign an epoch in the history of Early India. For many centuries prior to Harsha's reign India had passed through stage after stage of political and national events that meant change, reconstruction, florescence, decadence, as rule followed rule and empire succeeded empire. The aim in the case of each constructive power was the same—to bring about general political unity by establishing sovereign sway in the north, and if possible by exercising control also over the south. Harsha's rise to power in the seventh century A.D. was a reaffirmation of the imperial idea, and the period of his reign formed one of these great epochs in India's early history.¹

Summary of history down to Harsha's time. The general course of India's history during the centuries that preceded the rise of Harsha needs only to be recapitulated in the briefest way from

¹ An extensive collection of material for a monograph on Harsha, in connection with the dramas ascribed to him, was presented by A. V. W. J. at a meeting of the American Oriental Society in April, 1904, but was withheld at the time for expansion and for publication at a later date. Such use of the material, however, became unnecessary two years later, owing to the appearance of a valuable book by M. L. Ettinghausen, *Harṣa-Vardhana, empereur et poète*, Louvain, 1906. Among other important contributions on the subject of Harsha since that date, special mention may be made of the chapter in V. A. Smith, *Early History of India*, 3d ed., pp. 335-359, Oxford, 1914; idem, *Oxford History of India*, pp. 165-171, Oxford, 1919. Full advantage has naturally been taken of these admirable contributions, even though the present sketch rests in large measure upon the material originally gathered for the monograph that was left unpublished, as mentioned.

the establishment of the first great empire, that of the Mauryas, in 322 B.C., with the outstanding figures of Candragupta and Aśoka as lords paramount. Amid the confusion of the minor dynasties in the succeeding period there stand out the eras of the Indo-Greek and Indo-Parthian kings on the northwestern frontier, followed by the Kushān, or Indo-Scythian, invasions, which culminated in Kanishka's sway in the first century A.D. The two subsequent centuries of India's history in the north form a special field for study until about the year 320 A.D., when the sovereignty of Northern India passed into the hands of the Guptas, who maintained it for more than a century. The era of the Gupta Empire was that of a true Indian renaissance—the Augustan age of Sanskrit literature, with Kālidāsa as its brightest ornament. The decline and fall of the Gupta dynasty, about 455 A.D., was brought about largely by the inroads of the Hūnas, or Huns, resulting in a period of chaos until the barbarians were finally driven back, about the end of the sixth century. The last successful strokes needed to complete this achievement appear to have been delivered through the prowess of the father and the elder brother of Harsha. To Harsha himself belonged the glory of then establishing a new era, literally, and of bringing the major portion of Northern India under one royal 'umbrella.'

Harsha's father and elder brother as kings. In the veins of Harsha, Harshadeva, or Śrī-Harsha-vardhana, as he was more fully entitled, flowed the royal blood of generations; indeed, his grandmother on the father's side was by descent a princess of the Gupta line. The family name Vardhana, lit. 'increase, growth,' hence 'bestower of prosperity' (shared in ancient days by the great Aśoka), seemed in itself to imply an augury.²

His father, Prabhākara-vardhana (reigned 584?–605? A.D.), was an ambitious Rāja who held the overlordship of Thānēśar (Sthāneśvara) in the latter part of the sixth century and won success by a series of wars waged against neighboring rulers in

² Bāṇa in his Harṣacarita, p. 85 (tr. Cowell and Thomas, p. 64), speaks of Harsha, in consequence of his personal cognomen (*Harṣa*, 'Joy'), as being 'of well-chosen name.'

the west and northwest, which laid the cornerstone of a new fabric to be reared on the ruins of the fallen Gupta Empire. One of that spirited monarch's last acts of warfare had been to send his elder son, Rājya-vardhana (four years the senior of Harsha), on a campaign against the remnants of Hun power on the northwest frontier, when death by a fever cut short Prabhākara-vardhana's energetic career in 605 A.D.³

Rājya-vardhana (605–606 A.D.) was only a youth of about nineteen when he mounted the throne of his father. Almost immediately he had to undertake a war of vengeance against the king of Mālwā, who had slain the princely brother-in-law of Harsha and Rājya-vardhana and was holding their widowed sister, Rājyaśrī, a captive at Kanauj. Success crowned the campaign so far as regarded taking vengeance upon the Mālwā monarch; but after the final battle Rājya-vardhana was treacherously murdered by Mālwā's ally, Śāśāṅka, king of Central Bengal, during a parley. The young princess escaped from Kanauj and became a refugee in the Vindhya forest,⁴ while Harsha, sixteen or seventeen years old, was left as the logical successor to the throne.

Harsha becomes king (606 A.D.). The nobles united in choosing Harsha as their sovereign in October, 606 A.D., a date which is signalized in the chronology of India as the beginning of the 'Harsha era.' For reasons that are not clear—whether he was acting as regent for a presumable infant son of his dead brother, or as a sort of joint ruler with his widowed sister—Harsha did not at once assume the kingly title, but apparently for a time termed himself simply Prince Silāditya, 'Sun of Virtue.'

First six years of warfare. His most pressing duty, however, was to recover his widowed sister. She was rescued when on the verge of suicide in the Vindhya forest, and was restored in safety to Harsha's side, where she remained as a devoted companion. It

³ This date (605), though subject to correction, is accepted by Ettinghausen, p. 9, and by V. A. Smith, *Early History*, 3d ed., p. 336, although later V. A. Smith, *Oxford History* (1919), p. 165, gives the year as 604.

⁴ In the *Priyadarśikā* the heroine is a princess captured in the Vindhya region, but only a very distant parallel could be drawn.

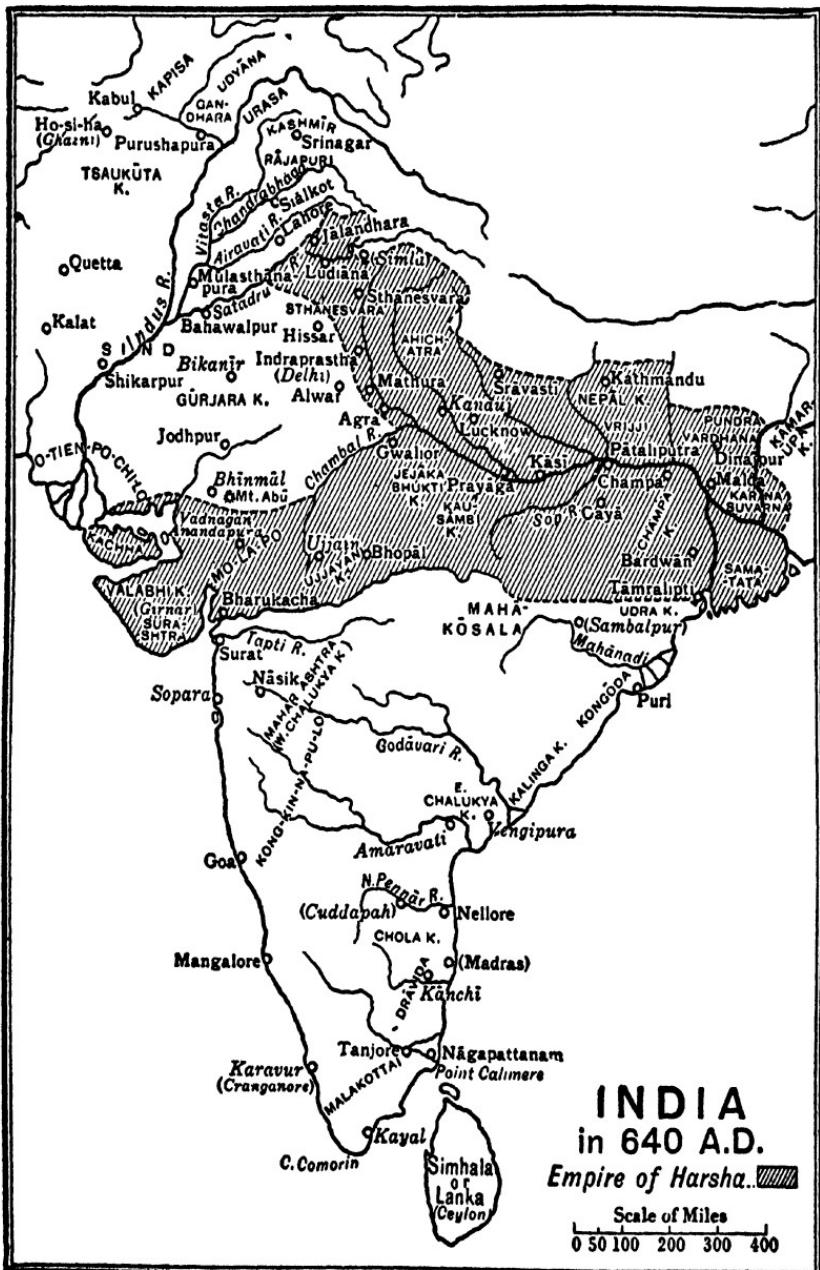
would seem that she influenced her royal brother in his later life in favor of the religion of the Buddha, to which she herself was ardently devoted.⁵ Another, if not an earlier, obligation was the punishment of his brother's murderer, Śāśāṅka. Regarding this campaign we have no information beyond the fact that the treacherous monarch was still maintaining sway in 619 A.D., although the recreant's realm appears to have come later under Harsha's rule.⁶ However that may be, it is certain that Harsha, directly after assuming the reins of government, entered upon a career of martial activity aimed at bringing Northern India under his domination. In the words of the Chinese pilgrim, Hsuan-Chuang (whose name is transcribed also as Yüan-Chwang and Hiuen-Tsang), 'he went from east to west, subduing all who were not obedient; the elephants were not unharnessed, nor the soldiers unhelmeted.' The successes of his large and triumphant armies resulted, within six years from the time of his accession, in Harsha's being able to assume all the royal prerogatives that belonged to a 'great king' (*mahārājādhīrāja*), in the year 612 A.D.

Succeeding years. The dominant chord in the rest of Harsha's life, for more than thirty years, was that of strife, organization, and pacification. To establish his rule in the south of India—the goal sought by every lord paramount—was a natural aim; but in this attempt, about the year 620 A.D., he met with defeat at the hands of Pulakeśin II, the monarch of the Cālukya kingdom of Mahārāshtra in the Western Deccan. Inscriptional evidence in the records of Pulakeśin II shows that the southern monarch 'caused the interruption of the joy' of King *Harṣa* (lit. 'Joy') by a triumphant repulse of the northern forces. So far as is known, this abortive attempt by Harsha to extend his rule beyond the Vindhya range and the Narmadā river was his sole defeat. In the north, with the exception of the Panjab, Harsha remained Lord Paramount; eighteen kings became vassals at his feet,⁷ and in

⁵ Thus much can be gathered from the accounts of Harsha by Bāṇa and Hsuan-Chuang (Yüan-Chwang, Hiuen-Tsang).

⁶ See Vincent A. Smith, *Early History of India*, 3d ed., p. 339.

⁷ For references see note 14 on Act 1, below.



MAP OF INDIA IN HARSHA'S TIME

(Reproduced, by courtesy of the Oxford University Press, from *The Oxford History of India* by Vincent A. Smith.)

addition to these the monarchs Kumāra (Bhāskaravarman) of Kāmarūpa (Assam) on the extreme east of India and Dhruvabhaṭa (Dhruvasena) of Valabhī (Gujarāt) on the extreme west became his tributary lieges, thus acknowledging him as supreme sovereign. Harsha's last known feat of arms was that of bringing into subjection the district of Ganjām (Kongoda) on the coast of the Bay of Bengal, south of the Mahānadī River, in 642–643 A.D., four years before his death.

Some other events and features of Harsha's reign. The long reign of Harsha was marked not only by deeds of conquest but also by a vigorous administration of the regions subjugated, a task in which his organizing and controlling hand was ever felt. The capital was transferred from Thānēsar to Kanauj (Kanyākubja) on the Ganges, which became a city of regal splendor, although hardly a trace remains today to establish its precise site, since it was finally destroyed in the sixteenth century through the ravages of local warfare. Education was zealously promoted throughout Harsha's imperial realm, and as king he recognized that his claim to the remembrance of posterity must be evidenced not by deeds alone or inscribed in records of bronze and stone, but perpetuated in monuments raised by the men of letters whom he gathered about him at his court.⁸ His own education in youth was of the best; a specimen of his handwriting, preserved on an engraved grant,⁹ shows Harsha to have been a master of calligraphy; while his interest in letters is proved not merely by the patronage which he bestowed upon authors, but still more by his own efforts in literary composition.

Religious tolerance marked Harsha's sway, iron though his ruling hand may otherwise have been. Freedom in matters of faith seems to have been an inherited trait in the family, for his father and his ancestors worshiped equally Śiva and the Sun in the Hindu pantheon, while his elder brother and his sister were

⁸ Regarding the literary circle at the court of Harsha see below, p. xl ix.

⁹ Regarding this grant and the autograph signature of Harsha see below, p. xl iii, and the reproduction given as Frontispiece.

devotedly attached to the teachings of the Buddha. Harsha himself paid homage to Siva, to the Sun, and to the Buddha alike, but inclined more especially to Buddhism in his later years. This latter fact is testified to by the Chinese Buddhist pilgrim Hsuan-Chuang, who spent a large part of the last eight years (635 to 643) of his long sojourn in India within the borders of Harsha's dominions, and who, toward the end of his travels, was received as an honored guest at the imperial court. To this pious follower of the footprints of the Buddha we owe, as is well known, the fullest account of India in Harsha's reign, tinged though the narrative may be by a natural Buddhistic bias on the part of the pilgrim.

The grand assemblies at Kanauj and Prayāg. Most noteworthy among the occurrences chronicled by Hsuan-Chuang, after he had met the Emperor in Bengal in 643 A.D.,¹⁰ were the grand religious assemblies held at Kanauj and Prayāg (*Allahābād*), which were witnessed by the pious pilgrim. At these royal ceremonies, elaborately described, eighteen vassal kings were in attendance, and additional homage was paid by the two great tributary monarchs of Kāmarūpa (Assam) and Valabhī (Gujarāt). The imposing functions began at Kanauj with royal pomp and were continued with equal magnificence at Prayāg, where they lasted two months and a half. A feature of the first day of the ceremonies at Prayāg was the dedication of an image of the Buddha; similar consecrations of votive images of the Sun and of Śiva marked the second and third days of the festival. It has been conjectured—somewhat fancifully, perhaps—that Harsha's play *Nāgānanda*, with its Buddhist theme, may have been performed on the first day, and that the other two plays, *Priyadarśikā* and *Ratnāvalī*, in which Śiva is especially invoked, may have been produced on the second and third days.¹¹ Then followed a distribution of the royal treasures to the devout and poor of the various religious sects, Buddhist, Brahmanical, and Jain, assembled in

¹⁰ This celebration took place after the subjugation of Ganjām in that year.

¹¹ See Cowell's suggestion in the introduction to Palmer Boyd's translation of the *Nāgānanda*, pages x-xi.

thousands, until nothing was left of the accumulated wealth except enough to administer the government. At the close, Harsha donned a worn-out cloak handed him by his sister, to symbolize his poverty. This was the sixth quinquennial celebration of the kind which he had held during his long reign. Hsuan-Chuang returned to the Celestial Empire shortly afterward to chronicle his Indian sojourn.

Death of Harsha. Harsha at last could return the royal sword to its scabbard; the restless soldier, the busy king and emperor, the untiring administrator and promoter of his people's welfare could finally seek repose. Probably, like Aśoka, he found peace and comfort in religion, though we do not know how his remaining three years of life were occupied. Death closed his remarkable career toward the end of the year 646 or the beginning of 647 A.D. It belongs to the historian, not the biographer, to record the anarchy which followed soon after his mighty hand was withdrawn from control.

Estimate of Harsha. Harsha had not the exalted character of Aśoka, though in certain aspects he doubtless strove to emulate the example of that great predecessor, who ruled nearly a thousand years before him. With Kanishka he could be compared only in respect of his martial career and his predilection for Buddhism. Some resemblances between him and the Gupta emperor Candragupta II might be found. In the distinction of being a man of letters as well as a warrior he resembled Bābar, the founder of the Mughal Empire centuries later. More numerous points of likeness between Harsha and Akbar the Great could possibly be pointed out, including a talent for organization and administration, although Harsha's empire died with him. But taken for all in all, Śrī-Harsha-vardhana—king, emperor, military genius, organizer, patron of letters, poet—stands out as one of the most noteworthy figures in India's long roll of great men.

2

KING HARSHA AS AUTHOR AND LITERARY PATRON

A. ROYAL AUTHORS AND PATRONS IN INDIA

Introduction. Kings as patrons of literature are not uncommon, but kings themselves as authors are more rare. The names of the Hebrew psalmist King David, the Roman dictator Julius Caesar, the philosophic emperor Marcus Aurelius, King Alfred the Great, James the Sixth of Scotland and First of England, and Frederick the Great of Prussia rise at once to our memory as instances of royal authors, and the list might readily be extended. India, in its turn, can claim a place on the honor roll of monarchs who wielded the pen as well as the scepter and the sword.

Poet-kings of Ancient and Early India. From Viśvāmitra, the priest-king and bard of Rigvedic antiquity, to the age of King Harsha is a tremendous span. In the interval it may seem fanciful to catch an early strain in the Pāli chant that sprang from the lips of Prince Gautama Siddhārtha at the moment when he became the Buddha, or to hear echoes in the rhythmic Gāthās of the Enlightened One, sung after he had resigned world-sovereignty for world-teaching.¹ We may be sure, however, that the lyric note in India's voice had never been lost, and certain it is that its crescendo tone broke forth in full unison in the Gupta period of Sanskrit literature four centuries after the beginning of our era.

Samudragupta, who reigned as emperor about 330–375 A.D., was not only skilled in music and singing,² but he is said to have possessed marked talents likewise in the realm of literary composition. Although no specimen of his work in the latter line has been pre-

¹ For the text of the first chant of Prince Siddhārtha, Sākyamuni, after attaining the Buddhahood see Jātaka, ed. Fausböll, I. 76; Dhammapada 153–154 (tr. Burlingame, *Buddhist Legends*, part 2, p. 345, Cambridge, Mass., 1921).

² Evidence to prove his musical interest is given by his coins, which represent Samudragupta as playing on the lute; see Vincent A. Smith, *Early History of India*, plate facing p. xii, no. 10; and cf. also the first part of line 27 (*gāndharvva-lalitair*) in the Gupta inscription noted below in note 3.

served, we have an inscription, bearing the impress of royal sanction, which records the fact that 'his title as "King of Poets" (*kavirāja*) was established by various poetical achievements that would have served as a means of livelihood for the learned class.'³ In any event, on the patron roll, his son and successor Candragupta II, Vikramāditya (c. 375–413 A.D.),⁴ and his grandson Kumāragupta I (413–455 A.D.) were fervent fosterers of literature, because in this era flourished Kālidāsa, if the accepted dates for the Indian Shakespeare be correct.

King Śūdraka and authorship. Furthermore, in the dramatic field itself, the authorship of the *Mṛcchakatikā*, or 'Clay Cart,' is assigned, according to the prologue of the play and tradition, to King Śūdraka, whatever the date (3d cent. A.D.?)⁵ and identity of that ruler may have been.⁶ Śūdraka was likewise a royal patron, as we may judge from the fact that he is mentioned as the lord of a literary circle (*sabhāpati*) in a list of royal literati—Vāsudeva, Sātavāhana, Śūdraka, and Sāhasāṅka—cited by Rājaśekhara (900 A.D.) as royal poet-patrons whose example is worthy of emulation.⁷

³ Sanskrit text: *vidvaj-janopajīvyaneka-kāvya-kkriyābhīḥ pratiṣṭhitā kavirāja-sabdasya*, in the inscription of Samudragupta, *Corpus Inscriptionum Indicarum*, vol. 3, The Gupta Inscriptions, no. 1, pl. 1, line 27 = text, p. 8, tr. p. 15, Calcutta, 1888; cf. also lines 6 and 16 in the same inscription. Fleet, as editor, rightly notes that 'the title *kavirāja*, "king of poets," answering somewhat to our "poet-laureate," is still in use in Native States.' Possibly the discovery of some Sanskrit work bearing Samudragupta's name as author may yet be made and thus substantiate his title to rank as a king among poets (*kavirāja*).

⁴ See especially below, page xxxviii, n. 14.

⁵ So now ('Mitte des 3. Jahrh.') Sten Konow, *Das indische Drama*, p. 57 (*Grundriss der Indo-Arischen Philologie*, 2. 2, part D), Berlin and Leipzig, 1920. [This work was not available until the present Introduction was completed, though in time for the inclusion of references.]

⁶ In relation to the problem of Śūdraka as an author, mentioned also as a patron below, n. 7, consult, among other references, the remarks by H. Jacobi (in reviewing Pischel's *Rudraṭa*) in *Literaturblatt für Orient. Philol.* 3. 74*-75*, Leipzig, 1886; Sylvain Lévi, *Le Théâtre indien*, index, p. 96; and Georg Morgenstierne, *Über das Verhältnis zwischen Cārudatta und Mṛcchakatikā*, Leipzig, 1921, esp. pp. 24-25.

⁷ Sanskrit text: *Vāsudeva-Sātavāhana-Śūdraka-Sāhasāṅkādin sakalān*

King Harsha and later Sanskrit poet-kings. As shown below, King Harsha in the 7th century of our era combined in a notable manner the qualities of illustrious ruler, literary patron, and author of renown. His contemporary, the Pallava king Ma-hendra-vikrama-varman, wrote a farce, the *Mattavilāsa*.^{7a} Yaśo-varman (c. 735 A.D.), king of Kanauj and patron of Bhavabhūti, was the author of a drama on the fortunes of Rāma, entitled *Rāmābhyudaya*,⁸ as well as of occasional verses that have been preserved. An inscription of King Jayadeva of Nepāl (8th cent. A.D.) contains five stanzas composed by the king himself.⁹ A Kalacuri prince, named Māyurāja (8th–9th cent. A.D.), is mentioned as the author of a drama, *Udāttarāghava*, though no

sabhapatin dānamāndhyām anukuryāt—see Rājaśekhara, *Kāvyamīmāṃsā*, ed. C. D. Dalal and R. A. Sāstry (Gaekwad's Oriental Series, no. 1), Baroda, 1916, p. xxi (summary) and p. 55 (text). Regarding these royal names, which are given apparently in chronological order, a query may be raised as to identification. Is Vāsudeva to be identified with the first Kāṇva king, 1st century B.C., or is he to be associated with Vāsudeva I (reigned c. 140—c. 178 A.D.) or with some other king of that name in the late Kushān line? Consult Vincent A. Smith, *Early History of India*, 3d ed., p. 204, cf. pp. 272–278; id., *Oxford History of India*, pp. 138, 146. Probably Sātavāhana is the king of Kathāsaritsāgara fame, perhaps identifiable with the Andhra king Hāla, the reputed author of the *Hālasaptasati*, 1st century A.D., cf. V. A. Smith, *Early History of India*, 3d ed., p. 208. It seems plausible, moreover, to associate Sāhasāṅka with 'the illustrious (king-)poet Sāhasāṅka' (*śri-Sāhasāṅkah kavir*) in a list of authors found in a stanza by Rājaśekhara quoted in Sārṅgadhara's *Paddhati* (text, Aufrecht, *ZDMG*. 27. 77, and Peterson, no. 188—see Quackenbos, *Mayūra*, p. 11; Gray, *Vāsavadattā*, p. 4; cf. also Ettinghausen, *Harṣa-Vardhana*, p. 101 note); and it is likely that Pischel was correct in accepting for this 'berühmte Persönlichkeit' the identification with Vikramāditya-Candragupta II, as suggested by Bhandarkar on the basis of a statement by Ratneśvara, a commentator on the *Sarasvatī-kanṭhabharaṇa*, who explains Sāhasāṅka as Vikramāditya, cf. Pischel, *Adhyārāja*, pp. 2–3 = 486–487 (see below, note 18). According to another passage of the *Kāvyamīmāṃsā* (p. 50), Sātavāhana ruled over Kuntala in the Deccan, and Sāhasāṅka in Ujjain.

^{7a} See Barnett, in *Bulletin School Or. Stud.*, London, 1920, pp. 37–38.

⁸ Cited by Abhinavagupta, see Aufrecht, *ZDMG*. 36. 521, and mentioned in SD. 427; also referred to by Dhanika on DR. 1. 90, ed. and tr. Haas, p. 27; cf. also Lévi, *Le Théâtre indien*, pp. 211–212; and now Konow, *Das indische Drama*, pp. 79, 82.

⁹ See Indraji and Bühler, 'Inscriptions from Nepal,' *IA*. 9. 178–182.

extant copy of the work is known.¹⁰ In a minor way Amoghavarsha I, who reigned in the Deccan in the 9th century (815–877 A.D.), was probably himself an author, besides being a patron of literature.¹¹ The same qualities of authorship and literary patronage are well illustrated in King Muñja, who reigned toward the end of the 10th century (974–995 A.D.), and in King Bhoja early in the 11th century.¹² A stanza by Muñja is quoted by the later Paramāra king Arjunavarman (see below); and the names of Muñja and Bhoja, combined with that of Harsha and the still earlier Vikramāditya (= Candragupta II, see above, p. xxxvi and end of n. 7), are instanced by Soddhala (11th century A.D.) as examples equally of ‘the monarch’ (*bhūpāla*) and ‘the poet-prince’ or ‘prince of poets’ (*kavīndra*)¹³ who headed a literary court (*sabhā*).¹⁴ Still later, in the 12th century, we have the indisputable evidence of a royal dramatist, King Vigraharājadeva, of Śākambhari in Rājputāna, as contained in his own epigraphic records. In a Sanskrit inscription discovered at Ajmīr, bearing his royal authorization and dated 1153 A.D., there are preserved portions of a drama entitled *Harakelināṭaka*, in prose and verse, from his own pen, showing certain reminiscences of Bhāravi, five centuries earlier, and possibly of Kālidāsa.¹⁵ The Paramāra king Arjunavarman, who ruled early in the 13th century, wrote a commentary on the *Amaruśataka* entitled *Rasikasamjīvanī*, in the

¹⁰ See the stanza quoted by Dhanika on DR. 2. 92, ed. and tr. Haas, p. 73; cf. now also Konow, *Das indische Drama*, p. 82.

¹¹ See J. F. Fleet, ‘Notes on Indian History,’ IA. 33. 197–200; cf. id. IA. 38. 256. (This name is not to be confused with *Amoghavarṣa*, an epithet of Muñja Vākpatirāja; cf. Bühler, *Ep. Ind.* 1. 226.)

¹² For detailed references see Haas, *Daśarūpa*, pp. xxii–xxiii; Quackenbos, *Mayūra*, pp. 41–42.

¹³ Regarding the appellation *kavīndra* see the remark on *kavīrāja*, note 3, above.

¹⁴ Sanskrit text: *kavīndraiś ca Vikramāditya-Śri-Harṣa-Muñja-Bhoja-devaddi-bhūpālaiḥ*—see Soddhala, *Udayasundarikathā*, ed. C. D. Dalal and E. Krishnamacharya, p. 150 (Gaekwad’s Oriental Series, no. 11), Baroda, 1920. Furthermore, regarding Soddhala’s dubbing *Śri-Harṣa* as *gīr-Harṣa* see below, p. xlvi.

¹⁵ See F. Kielhorn, ‘Sanskrit Plays partly preserved as inscriptions at Ajmere,’ IA. 20. 201–212, Bombay, 1891.

course of which he quotes King Muñja, whom he calls 'our ancestor Muñja.'¹⁶

Other parallels connected with India: Tamerlane, Bābar, Jahāngīr. Quite apart from Sanskrit literature, yet directly connected with India's history, may be mentioned parallels drawn from the line of the Mughal emperors. With a passing allusion to the Turkish-Persian Memoirs of their distant ancestor Timūr Lang, or Tamerlane, who sacked Delhi in 1398 and thus opened the gates for his later descendants, special mention may be made of the delightful autobiographic Journal of Bābar, the founder of the Mughal Empire in India.¹⁷ Bābar was not only a master of prose narrative, but was also a skilled craftsman in verse, whether in his native Türkī or in Persian. Nor must we forget the personal Annals of his great-grandson Jahāngīr, 'the Great Mogul.' Later examples might be cited of Hindu rulers who have written both in the vernaculars and in English. The ideal of kingship in India from early times was supposed to embody all gifts; the talent of authorship might well be among them.

B. HARSHA'S CLAIMS TO AUTHORSHIP

On Harsha's direct claims as a literary monarch. It has been shown above, on the grounds of external evidence, precedents, and parallels, that there is good reason for including Harsha as a 'king-poet.' Abundant evidence, partly external and partly internal, may furthermore be brought forward to prove that this title to literary craftsmanship is certainly assured for Harsha. We may begin with statements by Bāṇa.

Bāṇa's allusions to Harsha as a poet. Bāṇa, the friend and biographer of Harsha's earlier life, speaks two or three times in his prose romance, *Harshacarita*, of the king's acknowledged poetic

¹⁶ See *Amaruśataka*, ed. Durgaprasad and Parab, p. 23, Bombay, 1889; cf. Haas, *Daśarūpa*, p. xxiii. The poetic skill of Arjunavarman is mentioned in stanza 18 of an inscription of this ruler published by Fitzedward Hall, *JAOS*. 7. 24-31 (1861).

¹⁷ See *Memoirs of Bābur*, tr. Leyden and Erskine, rev. by King, 2 vols., Oxford, 1921.

talent. In a metrical introduction, of twenty-one verses, to his prose narrative of Harsha's deeds, Bāṇa (with a courtier's grace, it is true) leads up through a long line of poets to a climax (stanza 18) in alluding to his generous patron under the title of Āḍhyarāja (lit. 'Rich King') as a recognized poet.¹⁸ He writes: 'My tongue seems checked from utterance through the performances (*utsāhair* = literary achievements as well as deeds of prowess)¹⁹ accomplished by Āḍhyarāja (i.e. Harsha) even when merely remembered as abiding in my heart, and it can proceed no further in poetry.'²⁰ Then, mentioning Harsha expressly by name in stanza 21, Bāṇa turns to prose as the medium in which to narrate the events of the earlier life of his royal patron.

Even if a question should be raised as to the interpretation to be given to the above passage, there is no question as to the fact that twice later in the course of his account Bāṇa definitely alludes to his patron's poetic talents. One of these references is found among a long list of Harsha's achievements as a king, and affirms that 'his gift in poetry could hardly find expression in words, just as his valor lacked sufficient range for its exercise.'²¹ The other allusion by Bāṇa emphasizes Harsha's originality in composition,

¹⁸ The identification of Āḍhyarāja with Harsha was first made by R. Pischel, 'Āḍhyarāja,' in *Nachrichten der kgl. Gesellsch. der Wiss. zu Göttingen, Phil.-hist. Klasse*, 1901, pp. 485–487 (= reprint, pp. 1–3), Göttingen, 1902.

¹⁹ See the note by Cowell and Thomas, *The Harṣacarita*, p. 3 n. 6, who draw attention to the fact that '*utsāha* seems to refer to a pantomimic recitation as well as to general energy.' Consult furthermore Ettinghausen, *Harṣa-Vardhana*, p. 98. But differently Pischel, *op. cit.*, p. 486 (= p. 2 of the reprint).

²⁰ For the Sanskrit text,

*Āḍhyarāja-kṛtotsāhair hrdayasthaiḥ smṛtaīr̥ api
jihvā 'ntāḥ kṛṣyamāṇe 'va na kavītve pravartate,*

see Bāṇa, *Harṣacarita*, ed. Führer, p. 9, Bombay, 1909; ed. Parab and Vaze, p. 6, Bombay, 1892; and cf. the transl. of Cowell and Thomas, p. 3, London, 1897.

²¹ Sanskrit text: *api ca 'sya . . . kavītvasya vācaḥ . . . na paryāpto viśayaḥ*, see Bāṇa, ed. Führer, p. 121, lines 8–11; ed. Parab and Vaze, p. 86, lines 6–9; cf. tr. Cowell and Thomas, p. 65, lines 2–9; cf. also Ettinghausen, *Harṣa-Vardhana*, p. 98.

'pouring forth, in art-poesy and in stories, a nectar unquaffed [from other sources].'²²

Other direct allusions to Harsha as a royal author. Supplementary to what has been instanced already regarding Harsha as both king and poet, attention may be drawn to an interesting statement by the Chinese Buddhist traveler I-Ch'ing (I-Tsing), who spent many years in India in the last quarter of the 7th century, being absent from his home between the years 671 and 695 A.D.²³ This noted authority expressly records that 'King Śilāditya (i.e. Harsha) was exceedingly fond of literature'; and that, besides causing a collection of poetry to be made, 'King Śilāditya *versified the story of the Bodhisattva Jīmūtavāhana* (Chinese, 'Cloud-borne'), who surrendered himself in place of a Nāga; this version was set to music (lit. 'string and pipe'); he had it *performed by a band accompanied by dancing and acting*, and thus popularized it in his time.'²⁴ This statement, as is well known, contains an allusion to the Sanskrit drama Nāgānanda, which bears Harsha's name, and thus adds external evidence to the internal evidence brought out below to prove the King's authorship.

It is interesting, furthermore, to find that Dāmodaragupta, who lived under King Jayapīda of Kashmīr (800 A.D.), gives excerpts from the Ratnāvalī, which he designates as the work of a king.²⁵ Thus additional testimony is given regarding that play.

²² Sanskrit text: *kāvya-kathāsu apītam amṛtam udvamantam*—see ed. Parab and Vaze, p. 79, lines 3–4, and ed. Führer, p. 112, line 12. It should be observed that Cowell and Thomas, p. 58, lines 5–7, render *kāvya-kathāsu* as 'in poetical contests'; but that translation can hardly be accepted in view of the natural version of the words offered above, even though it might be difficult to show from extant texts that Harsha was an author of both *kāvyas* and *kathās*, unless the dramas bearing his name are to be understood as including both.

²³ See I-Tsing, *A Record of the Buddhist Religion in India and the Malay Archipelago*, tr. J. Takakusu, pp. xxv–xxviii, lv, and p. 163, Oxford, 1896.

²⁴ See Takakusu, *op. cit.* pp. 163–164.

²⁵ See Lévi, *Le Théâtre indien*, pp. 389–391, and now also Sten Konow, *Das indische Drama*, p. 74; cf. Kuṭṭanimata 777–787, 856–857, in *Kāvya-māla*, pt. 3, pp. 98–99, 104–105, Bombay, 1887; tr. J. J. Meyer, pp. 129–130, 143–144, Leipzig, n.d.

Attention may here be called again to the statement of Sodhala (11th century A.D.), cited above as mentioning Harsha among poet-kings and patrons of literature.²⁶ In another passage,²⁷ to which special attention may be drawn, Sodhala punningly refers to Harsha (lit. 'Joy') as 'the illustrious Harsha' (*śri-Harṣa*), whose 'Joy was in diction' (*gīr-harṣa*). The text, which is difficult to imitate in an English version, runs as follows:—

*Śri-Harṣa ity avanivartiṣu pārthiveṣu
nāmnai 'va kevalam ajāyata; vastutas tu
gīr-harṣa esa nijasamṣadi—yena rājñā
samprūjitaḥ kanakakoṭisatena Bāṇah*

'There arose among the princes dwelling upon earth
[One who was] Śri-Harsha merely by name; but, in reality,
That one was Speech-Joy (or 'rejoicing in diction') in his own
assembly—

A king by whom Bāṇa was honored with [a gift of] a hundred
crores of gold.'²⁸

Additional evidence along the same general line may be found in Jayadeva (about 13th century A.D.),²⁹ who joins Harsha's name as author with that of the earlier Bhāsa and Kālidāsa, as well as with his contemporaries Bāṇa and Mayūra and with the later Cora, in a stanza on poetry that contains punning allusions to these writers.³⁰ In a somewhat similar connection, associating Bāṇa and Mayūra with Harsha's court, Madhusūdana (1654 A.D.) speaks of the king as 'Mahārāja Śri-Harsha, the chief of poets, the composer

²⁶ For the text see page xxxviii, note 14, above.

²⁷ Sodhala's Udayasundarikathā, ed. C. D. Dalal and E. Krishnamacharya, p. 2, Baroda, 1920 (Gaekwad's Oriental Series, no. 11).

²⁸ On Harsha's liberality toward Bāṇa cf. below, p. xlviii.

²⁹ This date for Jayadeva is tentatively assigned by H. Chand, *Kālidāsa et l'art poétique de l'Inde*, p. 111, Paris, 1917; but cf. Konow, *Das indische Drama*, pp. 87–88, who would place him not later than the 11th century. In any event, the view formerly entertained, that he flourished in the 16th century (cf. Quackenbos, *The Sanskrit Poems of Mayūra*, p. 54 n. 4), must now be abandoned, since stanzas by Jayadeva are quoted in Sārṅgadhara's Paddhati (1363 A.D.).

³⁰ For the Sanskrit text of this stanza, and for references, see Quackenbos, *Mayūra*, p. 54.

of the Nāṭikā called Ratnāvalī, who was lord of Mālava, and whose capital was Ujjain.'⁸¹ In concluding, it may furthermore be noted that the comparatively late anthology entitled Subhāśitaratna-bhāṇḍāgāra contains a stanza of four lines (stanza 70, ed. Parab, 3d ed., p. 56, Bombay, 1891) which includes Harsha's name in a somewhat longer list of well-known writers who 'gladden this universe by their compositions.'⁸²

Royal grants by Harsha. In addition to the general evidence brought forward above with regard to Harsha as a writer, we have also epigraphic data that have a bearing in this connection. Passing over the Sonpat Seal of Harsha, we may refer directly to two records inscribed on copper plates, namely, the well-known Banskhera Plate (628 A.D.), bearing Harsha's own signature, and the almost identical Madhuban Plate (631 A.D.), unsigned. This royal signature, attesting the Banskhera Plate, expressly states that it is 'the own hand of me, the Overlord of Mahārājas, the Illustrious Harsha' (*svahasto mama Mahārājādhirāja-śri-Harsasya*), and is written in a very handsome hand that shows high culture.⁸³ Both of these records, which relate to grants of land, were manifestly dictated by the King, and besides giving genealogical data they contain likewise some metrical stanzas, common to them both, which deserve to be specially considered.

One of these stanzas (B. 5-6 = Mdh. 6-7, *rājāno*, etc.), in four verses written in the *sārdūlavikṛiḍita* meter, feelingly refers to the death of Harsha's brother, Rājyavardhana, through treachery at

⁸¹ The text reads: *Mālavarājasyojjayinirājadhānikasya kavijanamūrdha-nyasya Ratnāvalyākhyānāṭikākartur Mahārājaśriharṣasya*. See text and translation in Bühler, 'On the Authorship of the Ratnāvalī,' IA. 2. 127-128 (1873), who further remarks that Madhusūdana 'is probably inaccurate in making Ujjain Śriharsha's capital.'

⁸² Cited by Gray, *Vāsavadattā*, p. 5, New York, 1913, and by Quackenbos, *Mayūra*, p. 55.

⁸³ Compare the reproduction included as a frontispiece in the present volume. For the text of the Banskhera Plate see G. Bühler, *Epigraphia Indica*, 4. 208-211 (1896-1897). For text and translation of the Madhuban Plate see G. Bühler, *Ep. Ind.* 1. 67-75 (1892); F. Kielhorn, *Ep. Ind.* 7. 155-160 (1902-1903). Cf. also Ettinghausen, *Harṣa-Vardhana*, pp. 143-151, 179-180.

the hands of enemies, and may well be Harsha's own composition.⁸⁴ A second stanza of four lines (B. 13 = Mdh. 16, *asmat-kula*, etc.), written in the *vasantatilakā* meter and containing a somewhat graphic image of 'Fortune unstable as lightning or a bubble of water,' urges upon his family and others the faithful sanction of his royal gift. It is directly followed in the next line (B. 13–14 = Mdh. 16–17) by a couplet in *śloka* meter:

✓ *karmmaṇā manasā vācā kartavyam prāṇine⁸⁵ hitam
Harṣenai 'tat samākhyātām dharmmārjjanam anuttamam*

'By deed, thought, and word one should do good to the living; This Harsha has declared to be the highest way of earning religious merit.'

On the evidence furnished by the two epigraphic records presented there are apparently good grounds for recognizing Harsha's gift for writing occasional verse.

Occasional stanzas attributed to Harsha in the Sanskrit anthologies. Further proof of Harsha's poetic achievement may be sought in the stanzas quoted under his name in the Sanskrit anthologies, although the shifting attributions in several cases leave more or less uncertainty concerning the actual authorship. The majority of the stanzas ascribed to Harsha are taken from the extant dramas (only one, however, being from the *Priyadarśikā*⁸⁶), but about a dozen others in addition are quoted in the various anthologies, notably in the *Kavīndravacanasamuccaya*, the *Saduktikarnāmrta*, and the *Subhāśitāvali*.⁸⁷

Two poems of Buddhistic content bearing Harsha's name. There exist two relatively short Sanskrit poems (Buddhistic in tenor) to which Harsha's name is attached and which bear the stamp of authenticity, particularly because they harmonize with the

⁸⁴ Such also is the view of Ettinghausen, *Harṣa-Vardhana*, pp. 179, 145.

⁸⁵ So Mdh.; B. reads *prāṇibhi[r]*, 'good should be done by the living.'

⁸⁶ See Skm. I. 114 = *Priya*. I. 1; cf. note 2 on Act I, below.

⁸⁷ The anthology citations from Harsha are fully indicated in the valuable edition of the first-mentioned work by F. W. Thomas, *Kavīndravacanasamuccaya, a Sanskrit Anthology of Verses, edited with Introduction and Notes*, Calcutta, 1912 (Bibl. Ind., new series, no. 1309), cf. especially pp. 117–120.

King's later Buddhistic tendencies.³⁸ One of these is the *Suprabhātastotra*, a Matin Hymn in praise of Buddha as the Illuminator, composed in twenty-four stanzas, or ninety-six lines, principally in the *mālinī* meter, and bearing Harsha's name in the colophon.³⁹ The other, entitled *Aṣṭamahāśrīcaityasamṛskṛtastotra*, an Encomium of Eight Buddhist Shrines, is preserved in a Chinese transliteration from the original Sanskrit, as was first cleverly recognized by Professor Sylvain Lévi, and is attributed, on the authority of Hsuan-Chuang, to an Indian king called in Chinese 'Sun of Virtue,' which is the equivalent of Śilāditya, the name by which Harsha is best known in Buddhist writings.⁴⁰ This short poem consists of five stanzas, comprising twenty lines in all, the first stanza being composed in the *mandākrāntā* meter and the other four in the meter named *sragdhārā*.

In addition to all the cumulative data collected above in support of Harsha's claim to having been an author as well as a king, we have the convincing evidence of the three dramas.

Assured internal evidence of the three dramas in support of Harsha's authorship. Every student of these plays is familiar with the fact that Harsha's name as author is woven into a stanza which is repeated nearly verbatim in the Induction of each of the dramas *Priyadarśikā*, *Ratnāvalī*, and *Nāgānanda*.⁴¹ Such devices to assure title-claim to authorship are found not only in Sanskrit but also in the Greek Anthology, in Persian odes, and in Anglo-Saxon poems. A closing stanza of benediction is likewise repeated in the case of the two plays first named⁴²; and there are two instances of identical stanzas also in the *Priyadarśikā* and the *Nāgānanda*.⁴³ In addition to these there are repeated phrases, parallels

³⁸ On Harsha's leanings toward Buddhism see above, p. xxxiii.

³⁹ See Ettinghausen, *Harṣa-Vardhana*, pp. 168–175; also Thomas, *JRAS*. 1903, pp. 703–722.

⁴⁰ See S. Lévi, 'Une Poésie inconnue du Roi Harṣa Çilāditya,' *Actes du dixième congrès international des orientalistes* (1894), part 2, sec. I, pp. 189–203, Leiden, 1897; and cf. Ettinghausen, *Harṣa-Vardhana*, pp. 176–179.

⁴¹ See note 20 on Act 1, below.

⁴² See note 79 on Act 4, below.

⁴³ *Priya*. 3. 3 = *Nāgān*. 4. 1; *Priya*. 3. 10 = *Nāgān*. 1. 14.

in situation and turns of thought, and structural similarities or the like, all of which are well enough known to the specialist and go to prove the unity of authorship of the three plays.⁴⁴ These similarities are pointed out in detail in part 6 of the present Introduction, below. Thus the assignment to Harsha, the poet-king, is certainly justifiable.⁴⁵

Disposal of doubts as to Harsha's authorship of the dramas. It remains only to dispose of some doubts in regard to Harsha's claim to the authorship of the plays, because that question has been much discussed by European and Indian scholars, although the trend of opinion has been steadily growing in favor of Harsha's title. No doubts on this subject appear to have existed in the seventh or the ninth century, because in those centuries, as already shown,⁴⁶ the Nāgānanda and the Ratnāvalī (and hence, as a corollary, the Priyadarśikā) were definitely assigned to Harsha. The doubt first arose, so far as the evidence at hand indicates, through a Sanskrit comment made by some Hindu exegetes on a passage in the opening of the Kāvyaprakāśa, several centuries after that work itself.

The passage referred to in the Kāvyaprakāśa (1, stanza 2), a work by the Kashmirian writer Mammaṭa (about 1100 A.D.), alludes to the gains accruing from the practice of the poetic art, among them being the fact that 'poetry redounds to fame and makes for wealth' (*kāvyaṁ yaśase 'rthakṛte*), which statement the author himself illustrates in a prose remark, 'fame, as in the case of Kālidāsa and others; money, as in the case of Dhāvaka and others from Śri-Harsha and the like' (*Kālidāśādīnām iva yaśah, Śri-Harsāder Dhāvakādīnām iva dhanam*).⁴⁷ This merely repeats

⁴⁴ See Pischel, *G.A.* 1883, pp. 1235–1241; *ibid.* 1891, pp. 366–367; S. J. Warren, *Koning Harsha van Kanyakubja*, pp. 1–8, The Hague, 1883; F. Cimmino, *Sui Drammi attribuiti ad Harshadeva*, Naples, 1906.

⁴⁵ This is the conclusion likewise of Ettinghausen, *Harṣa-Vardhana*, p. 102, and of the latest authority, Konow, *Das indische Drama*, p. 74.

⁴⁶ See above, page xli.

⁴⁷ Kāvyaprakāśa, ed. B. V. Jhalakikara, 2d ed., pp. 8–9, Bombay, 1901; tr. G. Jha, pp. 1–2, Benares, 1898; ed. of ullāśa 1 and 2 by D. T. Chandorkar, p. 5, Poona, 1898.

the fact that Harsha was well known as a generous patron, whatever interpretation we are to place upon the problematical and otherwise unknown Dhāvaka. So much for the text itself.

Now, it must be noted that several late Sanskrit scholiasts, belonging to the seventeenth century or thereabouts, in commenting upon this passage in the Kāvyaprakāśa ascribe the Ratnāvalī to Dhāvaka, although allowing that it bears Harsha's name. These scholiasts (as cited by Fitzedward Hall, *Vāsavadattā*, preface, pp. 15–17; see also pp. 51 ff., Calcutta, 1859) are Jayarāma in his Kāvyaprakāśatilaka, Vaidyanātha in his Prabhā (or, in full, Kāvyapradīpaprabhā), and Nāgojī (or Nāgeśa) in his Uddyota (or Kāvyapradīpoddyota), regarding all of whom Hall adds the criticism that their authority is not great. Thus the following statement is from the Uddyota of Nāgojī (about the end of the 17th century), who recounts a 'report': 'Dhāvaka was a poet, and having composed the Ratnāvalī in Śrī-Harsha's name obtained much wealth; such is the report' (*Dhāvakah kaviḥ; sa hi śrī-Harṣanāmnā Ratnāvalīm kṛtvā bahu dhanam labdhavān: iti prasiddham*).⁴⁸

Still another scholiast, Paramānanda, repeats the story that 'a poet, by name Dhāvaka, having sold his own work, a play called Ratnāvalī, obtained much wealth from the king named Śrī-Harsha; so it happened of old' (*Dhāvakanāmā kaviḥ, svakṛtim Ratnāvalīm nāma nātikām vikriya, śrī-Harṣanāmno rājñāḥ sakāśād bahu dhanam avāpe 'ti purāvṛttam*).⁴⁹

Based upon these statements by late commentators, a long discussion has been carried on by various scholars, although the best-qualified authorities today tend to reject the assertions of the scholiasts as later fictions, lacking foundation, and to accept the authenticity of Harsha's claim.⁵⁰ Long ago, for example, Fitzedward Hall rightly observed that 'Hindu authors frequently use

⁴⁸ See Chandorkar, *op. cit.*, p. 5.

⁴⁹ Cited by Pischel, *GGA*. 1891, pp. 366–367, from a manuscript in Bhandarkar, *Report for 1882–1883 on Skt. Manuscripts* (no. 208, fol. 8 b).

⁵⁰ See the special bibliographical list on the authorship of the dramas, which is appended to the general Bibliography, above.

the formulas "old story" and "matter of notoriety," while simply repeating what they have read, and after no particular pains to test the credibility of what they accept as facts.⁵¹ In addition to this, Bühler noted that all the manuscripts of the Kāvyaprakāśa found in Kashmīr, to which region Mammaṭa belonged, read 'Bāṇa' instead of 'Dhāvaka,' and he furthermore pointed out that in the Sāradā script it would be quite possible for a copyist to mistake the reading of Bāṇa's name as Dhāvaka.⁵² It is known, moreover, that Bāṇa, as a protégé and littérateur at Harsha's court, received recompense for his literary activity,⁵³ but nothing more, even though he may possibly have lent a hand in polishing his patron's dramas. On the financial aspect of Bāṇa's position at court we may draw attention anew to the Soddhala passage which has been quoted above (page xlvi) to the effect that 'Bāṇa was honored with [a gift by Harsha of] a hundred crores of gold.' On the whole we may feel justified in disposing of the interpretation given by the late scholiasts on the Kāvyaprakāśa passage as one to be discredited, and as not militating against Harsha's real claim to creative literary genius.⁵⁴ [It may be added that this same view is expressed by Konow in his work *Das indische Drama*, p. 74 (just now available), where a clear and concise summary of the controversy on the authorship of the plays ascribed to Harsha is given, and with like results.]

Conclusion as to authorship. In summing up the question it

⁵¹ See Hall, *Vāsavadatta*, p. 16, Calcutta, 1859 (Bibl. Indica, and reprint).

⁵² Bühler, *Detailed Report of a Tour in search of Skt. MSS. in Kaśmīr*, 1877, p. 69; cf. also notice by Weber, *Indische Studien*, 14. 407, Leipzig, 1876. Pischel, *GG.A.* 1883, pp. 1235–1236, expresses some doubt as to the confusion in the Sāradā script.

⁵³ Cf. Harṣacarita, ch. 2, end, ed. Parab and Vaze, p. 91, and see note by Brahme and Paranjape, *Nāgānanda*, p. viii, n. 15.

⁵⁴ As further proving the untrustworthiness of the later rhetoricians it may be noted that Acyutarāya (Sāka 1753 = 1831 A.D.) in his own commentary on his Sāhityasāra, p. 4 (ed. Panshikar W. L. Shastri, Bombay, 1906), makes Dhāvaka the author of the Naiṣadhiyacarita, on the authority of the Kāvyaprakāśa, wholly regardless of the fact that this poem was composed by the later Harsha and was subsequent to the date of the Kāvyaprakāśa itself.

may safely be said that, whatever may be urged on the side of the king's having possibly received literary help, there can remain no reasonable doubt that Harsha was actually a king-poet, the author of the three dramas that bear his name, and the writer of some occasional verses and poems assigned to him by Sanskrit literary tradition.

The literary coterie at Harsha's court. From the various allusions that have been given above, it is clearly proved that Harsha was the patron of a literary coterie, and there flourished also in his time several noted writers who were not connected with the court.⁵⁵ Paramount in his own cherished circle were Bāṇa and Mayūra, whose writings are well known.⁵⁶ There is mentioned also a poet Divākara, spoken of as Mātaṅga-Divākara or Caṇḍāla-Divākara (lit. 'outcast Divākara'), whose skill in verse was such that, according to a stanza of Rājaśekhara, this 'Outcast Divākara became a member of the coterie of Śrī-Harsha, on equal terms with Bāṇa and Mayūra' (*Mātaṅga-Divākaraḥ | śrī-Harsasyā bhavat sabhyāḥ samo Bāṇa-Mayūrayoḥ*),⁵⁷ and his name is linked, in another stanza by the same author, with that of Bāṇa into a compound (*Bāṇa-Divākarau*).⁵⁸ Regarding this shadowy person, however, nothing tangible seems thus far to have been brought out⁵⁹; but his literary merits must have been considerable to have won the fostering favor of King Harsha, warrior, poet, and patron of letters.

⁵⁵ See Ettinghausen, *Harṣa-Vardhana*, p. 96, for a table.

⁵⁶ On the whole subject of these two authors see the introduction to Quackenbos, *The Sanskrit Poems of Mayūra, . . . with Bāṇa's Caṇḍīsataka*, New York, 1917 (C. U. Indo-Iranian Series, vol. 9).

⁵⁷ Quackenbos, *Mayūra*, pp. 9-10.

⁵⁸ Quackenbos, *Mayūra*, pp. 10-11.

⁵⁹ It would be fanciful and hazardous to conjecture that this alien who was admitted to the coterie might possibly be the same as the Buddhist monk Divākaramitra who was helpful in bringing about the rescue of Harsha's sister and was afterwards honored by the king's friendship, according to Bāṇa's *Harṣacarita*, text, pp. 261-289; transl. pp. 233-258.

3

PLOT OF THE DRAMA PRIYADARŚIKĀ

This four-act drama derives its title (as often in the case of a *nātikā*) from the name of its heroine Priyadarśikā, or Priyadarśanā, who up to the time of the dénouement is called Āranyakā, i.e. ‘Sylvia,’ from having been found in the forest, and is then discovered to have been a princess in disguise. The plot is in outline as follows:

Act I. The heroine’s father, Dṛḍhavarman, king of Aṅga, had pledged his daughter in marriage to King Vatsa of Kauśāmbī, the hero of the play, although her hand had been repeatedly sought by the king of Kalinga. Angered by the rebuff, Kalinga waged war against Dṛḍhavarman, ravaged his kingdom, and made him prisoner. Dṛḍhavarman’s daughter, Priyadarśikā, was rescued amid the turmoil of battle by her father’s trusty chamberlain and placed for safety in the keeping of his ally, the forest-king Vindhya-ketu. The chamberlain then departed on a short pilgrimage, but returned to find that in a surprise attack by unknown foes Vindhya-ketu had been slain with all his followers, the camp had been burned, and no trace of the princess was to be found.

These events are narrated in the Explanatory Scene by the chamberlain himself, who expresses his intention of rejoining Dṛḍhavarman in the latter’s captivity. He adds that he has learned that King Vatsa, the hero, who had been held a captive by a powerful monarch, Mahāsena-Pradyota, of Avantī (Ujjain), had meanwhile escaped from bondage, carrying off his captor’s daughter, Vāsavadattā, whom he had made his queen.

The scene now shifts to King Vatsa’s palace at Kauśāmbī, and the King appears with his boon companion, the Jester Vasantaka. Their banter is interrupted by the entrance of Rumanvant, the prime minister, and Vijayasena, the generalissimo, who proves to be the unknown assailant of Vindhya-ketu, against whom he had

been sent by Vatsa in pursuance of some unmentioned grudge. He relates his triumph in detail and adds that he has brought among the spoils of war a captive maiden, supposedly the daughter of Vindhya^{ketu}. The King at once gives orders that the young girl shall be placed in charge of his queen, Vāsavadattā, and taught the accomplishments befitting her presumed rank, and directs that he shall be notified when it is time for her to wed, so that an appropriate marriage may be arranged. Finally, as the act closes, he declares his intention of dispatching his successful general to uproot the implacable Kalinga.

Act 2. (A year, perhaps more, has elapsed.) Queen Vāsavadattā is observing a religious fast. At a moment when the King is walking with the Brahman Jester, Vasantaka, in the palace garden to dispel his loneliness, he happens to catch sight of Āranyakā, now grown to be a maiden of rare beauty. She has been sent to the garden by the Queen, in the company of one of the Queen's attendants, Indīvarikā, to gather lotuses for an offering in connection with the religious ceremony. The King, attracted by her charm, hides with the Jester behind a clump of bushes to overhear the conversation between the two maidens. He learns that Āranyakā is none other than the supposed daughter of his late enemy Vindhya^{ketu}, now arrived at marriageable age.

Āranyakā, while her companion has momentarily withdrawn to a distance, is suddenly attacked by bees lurking in the cluster of lotuses which she is picking (cf. *Sakuntalā*, act 1). Covering her face with her mantle, she calls to Indīvarikā for help. Urged by the Jester, the King rushes to the rescue, drives off the tormenting insects, and thus finds a chance to embrace her. Unfortunately, however, he disregards the Jester's advice to remain silent, and endeavors to comfort the maiden in a stanza of impromptu poetry. This startles Āranyakā, who had supposed her rescuer to be Indīvarikā, but now learns that it is none other than King Vatsa, whom her father Dṛḍhavarman had designated as her future bridegroom. Despite her sudden infatuation, she calls in alarm to Indīvarikā, whose return forces the King to retire again to hiding.

Deep in the pensiveness of first love, Āranyakā retires regretfully with her companion, while the King, likewise infatuated, departs with the Jester, filled only with a desire for a meeting soon again with the object of his new passion.

Act 3. (A short interval of perhaps a few days has elapsed.) Sāṅkṛtyāyanī, a learned lady and friend of Queen Vāsavadattā, has composed for the diversion of her royal mistress a dramatic performance representing an incident in the courtship of Vāsavadattā and her husband, the King. In this little play Āranyakā is entrusted with the Queen's part; the role of King Vatsa is to be performed by her friend, the Queen's attendant Manoramā. All this we learn from Manoramā's monologue in the Introductory Scene. She then overhears Āranyakā in the garden lamenting her hopeless passion and seeks to find a way for her to see the King again. At this juncture the Jester enters in search of Āranyakā by the King's command, and the mutual affection of hero and heroine is thus made manifest. Manoramā whispers to the Jester an artful device for bringing the two together.

The action on the stage now shifts to a room in the palace, arranged as a theater, where the Queen with her retinue and Sāṅkṛtyāyanī come to witness a scene from the latter's play. It begins in due form, with Āranyakā appearing in the part of the Queen; but the King, entering secretly, reveals that it has been arranged for him to assume his own role, instead of Manoramā's playing it, and thus have a chance to make love to Āranyakā in person. This he proceeds to do, but with such ardor as to arouse the suspicion of the Queen. She soon learns the truth from the lips of the Jester, who has been asleep in the adjoining room and in his drowsiness confesses the ruse. Vāsavadattā breaks up the play in anger and commands that both Āranyakā and the Jester, as an accomplice, shall be thrown into prison. She leaves the stage in high dudgeon, despite the King's endeavors to apologize, while the King departs bent on finding some means for a reconciliation.

Act 4. (A short interval of time has elapsed.) Manoramā

appears in the Introductory Scene and reveals that Āranyakā is still kept imprisoned by the relentless Queen and in her despair is meditating suicide. Kāñcanamālā, the Queen's attendant, enters and informs Manoramā that the Queen is also distressed by a letter from her mother telling that King Dṛḍhavarman, husband of her mother's sister, is still a captive of the accursed Kaliṅga, and reproaching her for Vatsa's failure to act. (The Queen appears to be ignorant of the fact that her royal consort had dispatched an expedition against Kaliṅga a twelve-month or more before, in order to destroy him and effect Dṛḍhavarman's release.)

The disconsolate Vāsavadattā is now disclosed seated in the 'ivory tower' of the palace, while Sāṅkṛtyāyanī vainly seeks to assure her of the King's continued affection. The latter enters, discussing with the Jester, now released, the best means of placating the Queen and of securing Āranyakā's freedom as well. He finally confides to his royal spouse the word that he is daily expecting news of the complete overthrow of Kaliṅga. At this moment the triumphant Vijayasena is announced, who brings the tidings of Kaliṅga's death in battle. He is accompanied by the chamberlain of Dṛḍhavarman (already familiar to the spectators from the Explanatory Scene of the First Act), who renders the grateful homage of his master, now restored to his throne through Vatsa's aid. The only jarring note in the harmony of the rejoicing is the Chamberlain's tale of the disappearance long since of Dṛḍhavarman's daughter Priyadarśikā, who had been placed for safe-keeping in Vindhyaketu's charge at the time of the first war. Queen Vāsavadattā, who had meanwhile given orders for Āranyakā's release, is deeply afflicted by the sad news of the loss of her cousin Priyadarśikā, of whom no trace can be found.

At this instant Manoramā enters with the shocking news that Āranyakā, in despair, has taken poison. Filled with remorse, the Queen bids that she be conveyed at once into the royal presence, in the hope that the King, being skilled in the use of magic spells that counteract the effects of poison, may save her life. Āranyakā is led on the stage in a dying condition. The chamberlain of Dṛḍha-

varman recognizes her immediately as the lost daughter of his master. All are in consternation. King Vatsa comes to the rescue, and by using formulas that are potent charms against the poison, he gradually restores the heroine to consciousness. Vāsavadattā, rejoiced at finding her cousin Priyadarśikā (no longer Āranyakā) restored to life and to the royal family, bestows her hand upon the King to be a lawful wife in fulfilment of Dṛḍhavarman's pledge. Thus all ends happily, and the play concludes with universal felicity.

4

TIME ALLUSIONS AND DURATION OF THE ACTION¹

[Plot of the play in brief. Priyadarśikā, or Āranyakā, as she is called in the play, is brought in early girlhood as a captive to the court of King Vatsa Udayana, and is placed under the care of Queen Vāsavadattā, until she shall be of marriageable age. The king later falls in love with her, and she is discovered to be the daughter of a friendly monarch, Dṛḍhavarman, who had been taken prisoner by an enemy more than a year before, or at the very moment when Priyadarśikā was accidentally captured and brought to Vatsa's court. King Vatsa restores Dṛḍhavarman to his throne by overcoming his captor, the king of Kalinga. The princess Priyadarśikā, as she now turns out to be, is united to Vatsa at this happy moment as the play closes. Number of acts, four.]

General observations.—An analysis of the time covered by the action of this play is more difficult than in the case of the Ratnāvalī, with which it has many points of resemblance (see part 6 of

¹ This section is reprinted, with minor changes, from Jackson, 'Time Analysis of Sanskrit Plays, II,' JAOS. 21 (1900), pp. 94–101.

the Introduction, below). The chief personages, King Vatsa and his companion, the Jester Vasantaka, Queen Vāsavadattā and her attendant Kāñcanamālā, are the same as in that drama. Rumanvant, however, who was the leading general in the Ratnāvalī, is now prime minister; and Yaugandharāyana, who figured as minister in the Ratnāvalī, is now mentioned only in the Mimic Play (*garbhanātaka*), which is introduced in the third act of the present drama and which recounts certain incidents in King Vatsa's earlier career (cf. *susamvihitam sarvam Yaugandharāyanena*, page 56). Once in this drama, moreover, allusion is made to Vatsa's second wife, Padmāvatī, and to other wives (cf. *devīnam Vāsavadattā-Padumāvadīnam anyānam ca devīnam*, pages 42–44), of whom no mention is made in the Ratnāvalī. But too much stress must not be laid on this point, nor on the change of ministers, to show that the Priyadarśikā refers to a somewhat later period in Vatsa's married life. See part 5 of this Introduction, below, p. lxxiii.

One point comes out clearly when the time element in this play is studied; it is that Harsha in this play has followed the convention of compressing events that occupy more than a year into a period that seems to be a year, as laid down by the laws of Hindu dramaturgy.² Thus the events which play a part at the opening of this drama, the escape of King Vatsa with his bride Vāsavadattā, the misfortunes of King Dṛḍhavarman, and the overthrow of King Vindhyaketu which brings Priyadarśikā to Vatsa's court, can hardly have been almost simultaneous, as the play for dramatic purposes treats them to be. It is for harmonizing such matters that the conventional Explanatory Scene (*viskambhaka*) is made use of by the author (consult on this subject SD. 308, 314; DR. 1. 116, ed. Haas, p. 34; and Lévi, *Le Théâtre indien*, p. 59). The growth of Priyadarśikā to marriageable age and the release of her kingly father, Dṛḍhavarman, who has been in captivity 'more than a year' (*samahio samvaccharo*, page 70) by the time that the play closes, are compressed into a single year so as to follow the dramatic dictum that 'business extending beyond a year should be

² For quotations from the canon on this point see Jackson, 'Time Analysis of Sanskrit Plays, I,' *JAOS.* 20 (1899), p. 343.

comprised within a year' (*varṣād ūrdhvam tu yad vastu tat syād varṣād adhobhavam*, SD. 306). So much for the first general results of an examination into the time system of this play. Let us now turn to the details.

Analysis in detail. *Explanatory Scene.*—King Vatsa has been promised the hand of Priyadarśikā, daughter of King Dṛḍhavarman. The latter's chamberlain, Vinayavasu, appears in the Explanatory Scene (*vīśkambhaka*) and informs us that a rival king, Kaliṅga, has taken Dṛḍhavarman prisoner because the latter had promised his daughter's hand to King Vatsa instead of to him. Dṛḍhavarman's captivity has therefore begun.

At the very time when Dṛḍhavarman's realm was being invaded by Kalinga, King Vatsa himself was in captivity to another monarch, Pradyota, but he had escaped and had carried off the latter's daughter, Vāsavadattā, as his bride. She is the jealous queen in this play as in the Ratnāvalī. We are furthermore told that some unknown foe is warring against the king of the Vindhya forest. From the chamberlain's speech we learn that a battle had taken place on the very day on which he is speaking (cf. *kathitam cā 'dyā mama Vindhya ketunā* etc., page 8). Vindhya ketu is slain, and the young girl Priyadarśikā, who had been temporarily left for safety in Vindhya ketu's forest abode, disappears and is nowhere to be found. Further news than this the chamberlain who had lost her cannot tell. He knows only that his own lord, Dṛḍhavarman, is a prisoner to Kaliṅga (*baddhas tiṣṭhati*, page 8).

From the chamberlain's closing words we learn also that the season of the year is autumn (*aho atidāruṇatā śaradā tapasya*, page 8); the sun is passing from the zodiacal sign Virgo to Libra (*kanyāgraḥanāt parām tulām prāpya*, stanza 5, page 8), which likewise implies a covert allusion to the king's escape from captivity and his marriage with Vāsavadattā.

Time of the Explanatory Scene: duration of the action itself, i.e. some part of a day.

Interval of several days.—A slight interval separates the Explanatory Scene (*vīśkambhaka*) from Act I. There are several

things which show this. In the first place the Jester speaks of Dr̥ḍhavarman's having been imprisoned by Kaliṅga (*Dīḍhavammā baddho tti*, page 12). Furthermore, King Vatsa says it is 'many days' (*bahūny ahāni*, page 12) since he has sent his own chief general, Vijayasena, against Vindhyaketu. These days must be accounted for, since they fall in part within the present action. In some degree it is possible to do this. The victorious general returns in the first part of Act 1; from his own words we know that it required a forced march of 'three days' (*divasatrayena*, page 14) to reach Vindhyaketu and that the battle began at daybreak after his arrival. The day of the conflict was the very one in which the scene of the Explanatory Scene (*viśkambhaka*) is laid, as we have already found (cf. *adya*, page 8). It must have taken almost as much time again for the general with his army to return. This period of at least six days may well form a good part of the 'many days' which King Vatsa impatiently feels have elapsed since the general was first dispatched—unless we are to regard *bahūny ahāni* as a mere dramatic exaggeration. In any case it seems fair to allow no less than three days for the interval between the *viśkambhaka* and Act 1. We may now turn to the act itself.

Act 1.—King Vatsa comes upon the stage and his general returns victorious. He brings in his triumphant train a young girl who is supposed to be the daughter of the dead Vindhyaketu (cf. *Vindhyaketor . . . tadduhite 'ti*, page 16). She is really, however, Priyadarśikā, the child of the imprisoned Dr̥ḍhavarman. Vatsa appoints the girl to be a maid in waiting upon Vāsavadattā, and he directs the Queen to remind him when Āranyakā (i.e. 'Sylvia'), as she is henceforth called, is old enough to be married (*yadā varayogyā bhavisyatī tadā mām smāraya*, page 16). At the close of the act, when all are leaving the stage, the hour is mid-day (cf. *nabhōmadhyam adhyāste bhagavān sahasradīhitih*, page 18, and other similar allusions). Plans are to be made for a celebration in honor of the victorious Vijayasena, who is next to be sent against Kaliṅga (page 18), a campaign which plays a part in the sequel (Act 4).

Time of the First Act: the forenoon of one day.

Interval of fully a year.—An interval of at least a year is to be assumed between Act 1 and Act 2. This is shown in several ways. First and foremost we must account for the expression ‘more than a year’ used in the Fourth Act regarding the length of Dr̥ḍhavarman’s imprisonment (cf. *samahio samvaccharo*, page 70). The present place between Act 1 and Act 2 is the only one in the drama where we can allow for this longer lapse of time, since there is not any break of importance either before Act 3 or before Act 4. Again, as already stated, the King had bidden that Priyadarśikā, or Āranyakā, as she is called in the play, should be the Queen’s maid of honor until she should reach a marriageable age (cf. page 16). In the Second Act the Queen is reported as saying ‘today’ (*ajja*, page 28) that she must inform the King that Āranyakā is now marriageable, as he had commanded to be reminded when she attained that age. When the King now sees her he speaks of ‘having long been robbed’ (*ciram muśitāḥ smo vayam*, page 28) of a pleasure he would like to have enjoyed. Moreover, Āranyakā and her associate, Indivarikā, seem to have become such devoted friends in the interval that has elapsed that they can hardly be separated (cf. *na sakkuṇomi tue viṇā ettha āśidum*, page 28), although Āranyakā has well kept the secret of her exalted birth all the time (cf. page 24). The time is now the rainy season of autumn once again, as is shown by the allusions to the luxuriance of the flowers and to the autumnal rains (pages 22, 26).⁸ But more especially is it shown by the reference to the grand autumnal celebration of the full moon, or the Kaumudi-festival, in Āśvina-Kārttika (September–November). This is mentioned at the beginning of Act 3 and again in Act 4, and both of these Acts follow in sequence after Act 2 without any important break. It is to be supposed, therefore, that an interval of fully a year has elapsed between Act 1 and Act 2. The interval may possibly have been even longer owing to the tendency, for dramatic purposes, to comprise events within a year, as explained above. In that event the

⁸ Compare also the allusion to the Agastya-offering in Act 2, page 24, and see note 26 thereon regarding the season (early autumn).

expression 'more than a year,' as found in the Fourth Act, would be a milder expression for a somewhat longer period. See above.

Act 2.—At the opening of the Second Act the Queen is temporarily absent, as she has undertaken a vow and a fast (cf. *sotthivāna*, page 20), and the lonely king is in need of diversion (cf. *kadham eso piavaasso ajja devīe virahukkanṭhāvīṇodanāṇimittam dhārāgharujjāṇam jevva patthido*, and also stanza 1, *kṣāmāṁ . . . adya priyāṁ*, page 20). It is late afternoon (cf. *atthāhilaśinā sujjena maiilāvīanti*, page 24) when the meeting of the King and Āraṇyakā unexpectedly takes place, and the sun is setting when their interview closes (cf. *atthamaāhilaśi bhaavaṇi sahassarāsī* and *parinataprāyo divasāḥ*, page 34). The whole action is swift and unbroken.

Time of the Second Act: the latter part of an afternoon.

Possibly a very slight interval.—Only a very slight interval of time separates Act 3 from Act 2, for the Queen is again present after her fast; and the allusions made by one of the girls to Āraṇyakā's distracted air 'yesterday' (*hīo*, page 38) and to the absent-minded acting of her role as Vāsavadattā in the mimic play which is about to be given seem to imply that the meeting with the King had taken place recently. The miniature play itself is to be performed 'today, at the great Kaumudī-festival' (*ajja . . . ko-mudīmahūsave*, page 38); and if Āraṇyakā does not play her part better 'today' (*ajja*, page 38) there is danger of the Queen's displeasure. Āraṇyakā's conversation with her confidante Manoramā, moreover, seems to imply that little time could have elapsed since the preceding Act. The disguised princess recognizes the very spot where she had been embraced by the King, as if but shortly before (cf. *aam so uddeso jassim* etc., page 40). The interval was long enough, however, to give a show of credibility to the exaggerated statements about Āraṇyakā's sighing 'day and night' (*divasam rattim*, page 42) and also to Vasantaka's jesting complaint that Vatsa had not slept 'day or night,' nor allowed him to do so (cf. *tena saha mae rattimdivam niddā na ditthā*, page 58),

while the affairs of state are simply neglected by the King (cf. *pariccattarāakajjo*, page 42). In this interval, furthermore, the Jester has made an unsuccessful search for Āranyakā in the women's apartments (page 44).

Act 3.—The Third Act itself opens on the evening of the Kaumudī-festival, the occasion when the Mimic Play is to be presented (cf. *adya rātrau*, page 54, *ajja . . . komudimahūsave*, page 38, and also *kaumudimahotsave*, page 72). The autumnal day has been a hot one (cf. *saradādavena samtappidām ajja* etc., page 40) and the twilight is already past by the time they are ready to begin the performance of the Mimic Play (cf. *adikkantā khu saṃjhā*, page 48). By the close of the Act it is bedtime (*idānīm śayanīyam gatvā*, page 68). The King retires for the night planning some means to propitiate his jealous Queen, who has hurried Āranyakā and the Jester off to prison.

Time of the Third Act: part of an evening, which is devoted to the incident of the Mimic Play.

Slight interval.—Some interval, not long however, separates Act 3 from Act 4. This is shown especially by allusions in the Introductory Scene, or *praveśaka*. Āranyakā is now in prison by order of Vāsavadattā, and, as her confidante Manoramā says, has been so for some time (*ettīam kālam*, page 70). Yet the interval cannot have been a long-extended one, because the Queen's allusion to the incident between Āranyakā and the King in the Mimic Play would seem to imply that that occasion was more or less recent (*tuha uṇa eso Āraṇṇīde vuttanto paccakkho*, page 72). A like inference may be drawn from Sāṅkṛtyāyani's reference to the same episode during the full-moon festival (cf. *kaumudimahotsave*, page 72). The only other time-allusion which needs mention in this connection is found in a speech of the King. As commented on below, he says that it is 'several days' (*katipayāny ahāni*, page 78) since he received the news of his general Vijayasena's expected victory over Kalinga and of the impending rescue of the long-imprisoned Dṛḍhavarman. Allowing, therefore, for this slight interval we may take up the final Act of the drama.

Act 4.—The importance of the Fourth Act with reference to the rest of the play is that we learn from its Introductory Scene that ‘more than a year’ (*samahio saṃvaccharo*, page 70) has elapsed since Dṛḍhavarman was taken prisoner by Kaliṅga, the hated foe against whom King Vatsa at the close of Act 1 had determined to send his general Vijayasena after the victory over Vindhyaśeku had been duly celebrated. In the midst of Act 4 the King tells the news which he received from his general ‘several days’ before (*katiṣpayāny ahāni*, page 78), announcing that the fall of Kaliṅga might be expected ‘today or tomorrow’ (*adya śvo vā*, stanza 5, page 78). The siege has apparently been a long and exhausting one (cf. page 78). At this very moment the general himself enters to announce his triumphal success. He is accompanied by Vinayavasu, the old chamberlain of Dṛḍhavarman who appeared in the Explanatory Scene at the opening of the play. Through the victory of Vatsa’s forces Dṛḍhavarman is reseated on his throne (page 80). On this same occasion of news-giving, the old chamberlain of the restored monarch recognizes Āranyakā as Priyadarśikā, the lost daughter of Dṛḍhavarman, and he explains her relationship to the Queen, who is her cousin. As the Fourth Act closes, Priyadarśikā is united to the King as another wife, and all ends happily after the various vicissitudes filling the space of a year or more which forms the time of the action of the play.

Time of the Fourth Act : part of a day.

SUMMARY OF THE DURATION OF THE ACTION

| | Days Represented |
|---|---------------------|
| Explanatory Scene (<i>viśkambhaka</i>) : part of one day in the rainy season of autumn | I |
| [Interval of several days] | |
| Act 1 : part of day, forenoon until mid-day | I |
| [Interval of at least a year—see discussion above] | |
| Act 2 : the latter part of an autumn afternoon | I |
| [Interval—possibly a very slight one, hardly more than a couple of days] | |

Act 3: part of an evening during the Kaumudi-festival

I

[Only a slight interval]

Act 4: part of one day

I

Thus the whole action of the play covers 'more than a year,' from autumn until autumn. The long interval falls between Act 1 and Act 2. The handling of events gives the impression that they have been compressed into the space of not much over a year, so as to comply with certain rules of the dramatic canon.

5

SOURCES OF THE PLAY, AND THE LEGEND OF UDAYANA

Importance of the legend for the Priyadarśikā. In the Induction of our play (Act 1, page 4), it is termed *apūrvavasturaca-nālamkṛtā*, 'graced by the treatment of a novel subject' or, perhaps, 'graced by a novel treatment of the subject,' an expression that recurs in the Inductions of the other dramas ascribed to Harsha.¹ The novelty to which the author lays claim in these words would seem to consist in his arrangement of the details of the plot, for the incidents in their general outline are those regularly found in the *nātikā*, or romantic comedy, namely, the love-intrigue of a king with a disguised princess, their secret meetings, the jealousy of the chief queen, and her final acceptance of the situation in the last act, when the heroine is discovered to be her long-lost cousin. Yet, while the course of the action is thus shaped by the writer's invention, in accordance with the rules of Hindu dramaturgy,² the theme in a wider sense is related to literary tradition through the central character of the hero, Udayana Vatsarāja, 'Udayana, King

¹ See note 16 on Act 1, below, p. 99.

² See SD. 539, *nātikā kṛptavṛttā syat*, 'the *nātikā* should have an invented action.'

of the Vatsas,' the popularity of whose story the dramatist is at pains to attest.³ The Priyadarśikā is thus a blending of old and new material, as is its companion piece, the Ratnāvalī, and in order to realize the effect that it was designed to produce we must bring before us the legendary figure of the gay and gallant prince as known to Harsha and his circle. In fact, one long scene, that of the Mimic Play in the Third Act, is woven out of fragments of the Udayana story in a manner that presupposes an intimate acquaintance with this on the part of the hearers.

Udayana as a historical personage. The historical Udayana appears in the Purāṇas as a ruler of the Paurava dynasty, who traced their lineage back through Arjuna, the great hero of the Mahābhārata, and who held sway in Kauśāmbī⁴ after Hastinā-pura, their earlier capital, had been destroyed by an inundation; but the jejune chronicles merely mention him as the fifth from the last king of the line and as successor of Satāñika and predecessor of Vahinara.⁵ A passage in one of the Buddhist canonical writings shows that he was believed to have been reigning shortly after the decease of the Buddha,⁶ and consequently indicates that he was a contemporary of Ajātaśatru, king of Magadha, and Pradyota, king of Avanti or Ujjain,⁷ even though the earlier Buddhist texts

³ Act 1, stanza 3; see page 7, below.

⁴ Regarding the site of Kauśāmbī see the Additional Note at the end of this part of the Introduction, p. lxxvi, below.

⁵ See F. E. Pargiter, *The Purāṇa Text of the Dynasties of the Kali Age*, pp. 3-8, Oxford, 1913, and cf. especially p. 7, lines 23-24; cf. id., *Ancient Indian Historical Tradition*, p. 285, London, 1922.

⁶ Cullavagga 11. 1. 12-15, ed. H. Oldenberg, *The Vinaya Piṭakam*, 2. 290-292, London, 1880; tr. Rhys Davids and Oldenberg, *Vinaya Texts*, part 3, pp. 381-385, Oxford, 1885 (*SBE*. vol. 20). The passage relates how Ānanda, after the Council of Rājagaha, visits Kosambi (Kauśāmbī) in order to pronounce sentence of excommunication upon the monk Channa, preaches to the ladies of the zenana, and explains to Udena (Udayana) himself the manner of disposing of the monks' worn-out robes.

⁷ See the historical reference to the relations between Ajātaśatru and Pradyota in Majjhima-Nikāya 108 (Gopakamoggallānasutta), ed. R. Chalmers, 3. 7, London, 1899: 'On that occasion [not long after the Buddha's decease] the king of Magadha, Ajātasattu the son of the Videha princess, was fortifying Rājagaha, being suspicious of King Pajjota.'

do not bring him into relation with these sovereigns.⁸ His city of Kauśāmbī, however, which was situated on a navigable river,⁹ presumably the Jumna,¹⁰ was frequently visited by the Buddha, and many sites there are mentioned, especially the Ghositārāma park.¹¹ Udayana, or Udena (the form that his name assumes in Pāli), does not receive the royal appellation Vatsarāja in the earlier texts,¹² but his subjects are mentioned, under the name Vaṇṣa, as one of the sixteen 'great peoples' of the time.¹³

Possible origin of the legend. We can only conjecture what caused legend to gather around the figure of Udayana, but even in the canonical Pāli writings there are hints of amorous traits that would make him a suitable hero of romantic adventures,¹⁴ just as his contemporary Pradyota early gained an unenviable reputa-

⁸ The view set forth by Harit Krishna Deb (*Udayana Vatsa-rāja*, 9 pp., Calcutta, 1919), that Udayana ultimately extended his sway over the kingdoms of Magadha and Avanti and became the first 'emperor' of 'Middle India,' rests upon a strained interpretation of variant readings in the Purāṇa texts of the dynastic lists, and finds no real support in the historical tradition.

⁹ See Cullavagga II. I. 12 (cf. note 6, above): *nāvāya ujjavanikāya Kosambiyā paccorohitvā*, 'having disembarked at Kosambi (Kauśāmbī) from a boat going up-stream.'

¹⁰ See the Additional Note on the site of Kauśāmbī, p. lxxvi, below.

¹¹ See the references in E. Müller, 'A Glossary of Pāli Proper Names,' in *Journal of the Pali Text Society*, 1888, pp. 26, 30.

¹² He is king of the Vatsas (Vaṇṣas) in the Sanskrit Buddhist writings; see Mahāvastu, ed. E. Senart, 2. 2, line 12, Paris, 1890; and cf. Lalitavistara, ed. S. Lefmann, 1. 21, Halle, 1902; tr. P. E. Foucaux, *Annales du Musée Guimet*, 6. 22, Paris, 1884. See also the Tibetan sources translated in W. W. Rockhill, *The Life of the Buddha*, pp. 16–17, 74, London, 1884.

¹³ See Āṅguttara-Nikāya 8. 42. 4; 8. 43. 4; 8. 45. 4, ed. E. Hardy, 4. 252, 256, 260, London, 1899. Compare, however, *ibid.* 3. 70. 17, ed. R. Morris, 1. 213, London, 1885, in which passage the Vaṅgas are substituted in the enumeration.—On the Buddhist sources in general see Rhys Davids, *Buddhist India*, pp. 3–8, 23, 27, 36, New York, 1903; id. in *The Cambridge History of India*, 1. 187–188, London, 1922.

¹⁴ Cullavagga, *loc. cit.* (Udayana converses with the ladies of his zenana); Samyutta-Nikāya 35. 127 (Bhāradvāja-sutta), ed. L. Feer, 4. 110–113, London, 1894 (he questions the monk Piṇḍolabhadraḍvāja about monastic chastity); Udāna 7. 10, ed. P. Steinthal, p. 79, London, 1885; tr. D. M. Strong, pp. 109–110, London, 1902 (his zenana is destroyed by fire and five hundred ladies perish, headed by Sāmāvati).

tion for ferocity.¹⁵ It is therefore not surprising that popular fancy should have woven a story that brings the two monarchs together in dramatic contrast, narrating the capture of Udayana through Pradyota's stratagem and his subsequent escape with the heart and hand of his captor's daughter as a prize. And who shall say, in view of the romantic annals of Rajput chivalry, that there may not have been a kernel of truth in the incident?¹⁶

Literary sources for the legend. It is unnecessary here to recount the legend as it is found in the writings of the Pāli commentators and in those of the Northern schools of Buddhism¹⁷; for Harsha, despite his leanings towards that religion, seems not to have drawn from its literary sources in either of his plays that

¹⁵ See the story of the physician Jivaka, in *Mahāvagga* 8. 1. 23-29, ed. H. Oldenberg, *The Vinaya Piṭakam*, 1. 276-278, London, 1879; tr. Rhys Davids and Oldenberg, *Vinaya Texts*, part 2, pp. 186-191, Oxford, 1882 (*SBE*. vol. 17). The she-elephant Bhaddavatikā, on whom Jivaka made his escape, appears also in the Udayana legend, see p. lxix, below, and cf. *Jātaka* 409 (*Dalhadhammajātaka*), ed. V. Fausböll, 3. 384-385, London, 1883; tr. Francis and Neil, 3. 233, Cambridge, 1897.

¹⁶ D. R. Bhandarkar, *Lectures on the Ancient History of India*, pp. 58-63, Calcutta, 1919, in his summary of the traditions regarding Udayana seems to accept the historical character of the main events, relying especially on the evidence of Bhāsa's dramas, cf. pp. lxxi-lxxii, below.

¹⁷ The fullest treatment of the Udayana legend in the Pāli literature is found in the *Dhammadapada* Commentary (5th century A.D.), ed. H. C. Norman, 1. 2. 161-231, London, 1909; tr. E. W. Burlingame, *Buddhist Legends*, part 1, pp. 247-293, Cambridge, Mass., 1921 (Harvard Oriental Series, vol. 28). For the account of Udayana's earlier years see text, pp. 161-169, tr., pp. 247-252; for his wooing of Vāsuladattā, daughter of Caṇḍa-Pajjota, see text, pp. 191-199, tr., pp. 270-274. These portions of the story are also told very briefly by Buddhaghosa in his *Majjhima-Nikāya* Commentary entitled *Papaficasūdani*, cf. the Siamese edition (A.B. 2463=1920 A.D.), 3. 300-302. For the allusion in the *Jātaka* Commentary see note 15, above.

The numerous references to Udayana in the Northern Buddhist texts have been collected by F. Lacôte, *Essai sur Gunāḍhya et la Br̥hatkathā*, pp. 231-273, Paris, 1908; cf. especially the summary of the episode of Vāsavadattā (pp. 242-244) extracted from the legends about Pradyota in the Kandjur, which have been translated in full by A. Schiefner, 'Mahākātjāvana und König Tshanda-Pradjota,' *Mémoires de l'Académie Impériale des Sciences de Saint-Pétersbourg*, 7th series, vol. 22, no. 7, pp. 35-40, St. Petersburg, 1876. See also Burlingame, *op. cit.*, introd., pp. 51, 62-63, for a conspectus of the sources of the whole story-cycle of Udayana.

have Udayana as their hero. That the theme had long had a place in the secular literature of India is indicated by the statement of Harsha himself,¹⁸ by its employment in two dramas of the early poet Bhāsa, the *Svapnavāsavadatta* and the *Pratijñāyaugandharāyana*,¹⁹ and by incidental references to it in such technical treatises as the Kauṭiliya *Arthaśāstra*²⁰ and Patañjali's *Mahābhāṣya*,²¹ as well as by the more literary allusions in the *Mṛcchakaṭikā*²² and

¹⁸ Act 1, stanza 3: 'The story of Vatsarāja is a popular subject.'

¹⁹ The *Svapnavāsavadatta* and the *Pratijñāyaugandharāyana* have been edited by T. Gaṇapati Sāstri in the Trivandrum Sanskrit Series, nos. 15 and 16, Trivandrum, 1912; also 3d ed., with commentary by the editor, in 1916 and 1920 respectively. The authenticity of these as well as of the other dramas ascribed to Bhāsa has been questioned, cf. Bhattacharya, *IA*. 45. 189–195 (1916); L. D. Barnett, *JRAS*. 1919, pp. 233–234; *ibid.* 1921, pp. 587–589. The weight of opinion, however, is in favor of accepting them as genuine, cf. Konow, *Das indische Drama*, pp. 51–56; F. W. Thomas, *JRAS*. 1922, pp. 79–83; M. Winteritz, *Geschichte der indischen Litteratur*, 3. 644–645, Leipzig, [1922]. Bhāsa flourished after Aśvaghoṣa and before Kālidāsa, between the end of the 2d century A.D. (so Konow, *op. cit.*, p. 51; *id.*, *Aufsätze . . . Ernst Kuhn . . . gewidmet*, pp. 106–114, München, 1916) and the beginning of the 4th century (Winteritz, *op. cit.*, pp. 186–187; *id.*, *Ostasiatische Zeitschrift*, 9. 282–299, Berlin, 1922).

²⁰ See *Arthaśāstra*, book 9, ch. 7, ed. R. Shama Sastri, 2d ed., p. 360, Mysore, 1919: *dṛṣṭa hi jīvataḥ punarāvṛttiḥ, yathā Suyātrodayanābhyām*, 'for the return [to power] of one living has been witnessed, as in the case of Suyātra and Udayana.' It is not certain that this work as a whole goes back to the time of its reputed author Cāṇakya (c. 320 B.C.), cf. A. B. Keith, *JRAS*. 1916, pp. 130–137; A. Hillebrandt, *ZDMG*. 69. 360–364; Winteritz, *Gesch. d. ind. Litt.* 3. 517–523; but it is in any case anterior to Harsha by some centuries. On the employment of such quasi-historical examples in the *Arthaśāstra* cf. J. Charpentier, 'Sagengeschichtliches aus dem *Arthaśāstra*', *WZKM*. 28. 211–240, esp. pp. 219, 239.

²¹ *Mahābhāṣya*, ed. Kielhorn, 2. 313, Bombay, 1883, in commenting on Pāṇini 4. 3. 87, mentions an *akhyāyikā* or 'tale' called *Vāsavadattā* after its heroine; and *Vāsavadattika* is the name for one who is familiar with it, *ibid.* 2. 283–284 (on Pāṇini 4. 2. 60). That this *Vāsavadattā* is the same as the bride of Udayana cannot be definitely proved, but it is at least highly probable.

²² See *Mṛcchakaṭikā*, act 4, stanza 26c, d, ed. N. B. Godbole, p. 190, Bombay, 1896 (=ed. K. P. Parab, p. 113, Bombay, 1900): *jñātin . . . uttejayāmi suhṛdaḥ parimokṣaṇaya | Yaugandharāyāna ivo 'dayanasya rājñāḥ*, 'The kinsmen . . . I will arouse for the deliverance of my friend as Yaugandharāyāna did for that of King Udayana.' This stanza occurs in

in Kālidāsa's *Meghadūta*.²³ Yet, as chance would have it, we must follow the main current of Sanskrit literature down to the eleventh century before we find a consecutive presentation of the tale in two works by Kashmirian writers, the famous *Kathāsaritsāgara* of Somadeva (written between 1063 and 1081 A.D.) and the slightly earlier *Bṛhatkathāmañjarī* of Kṣemendra. Both profess to be abridgments of the ancient *Bṛhatkathā*, or 'Great Story,' composed by Guṇāḍhya in *Paiśācī Prākrit*²⁴; but it has been shown by Lacôte that they represent in fact a much altered Kashmirian adaptation of it, and that another abridgment recently brought to light, the *Bṛhatkathā-ślokasaṃgraha* of Budhasvāmin (probably earlier than 1000 A.D.), is closer to the antique original.²⁵ Since, however, this last-named work passes over the story of Udayana, we must have recourse to the Kashmirian accounts, more especially to the fuller one of Somadeva, even if their testimony is always to be accepted with reserve.²⁶

The narrative of the *Kathāsaritsāgara*. According to the one of the Āryaka episodes of the play and is not found in the *Daridracāru-datta* of Bhāsa.

²³ See *Meghadūta*, I. 30a, ed. Godabole and Paraba, 2d ed., p. 24, Bombay, 1886: *prāpya 'vantin Udayanakathākovidagrāmavṛddhān*, 'reaching Avanti, whose village elders are conversant with the story of Udayana.' The second of the interpolated stanzas following I. 31 (*ibid.* p. 26) contains a reference to Udayana's elopement with Vāsavadattā and to the fury of the elephant Nalagiri, cf. Act 3, page 49, below.

²⁴ Concerning the original work of Guṇāḍhya, who must have flourished not later than the 3d century A.D., see F. Lacôte, *Essai sur Guṇāḍhya et la Bṛhatkathā*, pp. 1-59; Winternitz, *Gesch. d. ind. Litt.* 3. 312-315.

²⁵ See the careful discussion by Lacôte, *op. cit.*, pp. 61-145 (the Kashmirian versions), pp. 146-195 (the *Bṛhatkathā-ślokasaṃgraha*), pp. 207-218 (comparison of the faithfulness of the two recensions). Winternitz, *op. cit.*, pp. 315-317, considers that Budhasvāmin is an independent author rather than a mere epitomator, though he has probably adhered to Guṇāḍhya's narrative in the main.

²⁶ It is also possible that the legend of Udayana existed as an independent literary work apart from the *Bṛhatkathā*; for an *Udayanacarita* is mentioned in the commentary on *Daśarūpa*, ed. Parab, 2. 57, p. 75, Bombay, 1897 (cf. ed. Haas, p. xxxviii). There is, however, nothing to indicate whether this was a drama, as Lévi (*Le Théâtre indien*, part 2, p. 39) seems to assume, or a work in narrative form.

Kathāsaritsāgara,²⁷ Udayana was the grandson of Satāñika and the son of Sahasrāñika, who were in succession rulers of Kauśāmbī in the land of Vatsa. While the latter's queen Mṛgāvatī was pregnant, she was snatched away by a great bird in consequence of a curse and was abandoned on the 'Sunrise Mountain' (Udayaparvata), where she brought forth her son Udayana under the protection of the hermit Jamadagni. One day, as the growing boy was wandering in the forest, he rescued a beautiful snake from a snake-charmer by giving the man a bracelet on which the name of Sahasrāñika happened to be inscribed. The grateful serpent, who was none other than Vasunemi, the eldest brother of Vāsuki, chief of the snake-deities, rewarded Udayana with the gift of a lute and with the bestowal of various magical powers. Thereupon, through the bracelet's coming into the king's hands, the latter discovered the whereabouts of his wife and his son, and set out to seek them. After joining them at the hermitage, he returned in pomp to Kauśāmbī and made Udayana crown-prince, giving him as counselors Vasantaka, Rumanvant, and Yaugandharāyaṇa, who were the sons respectively of the king's boon companion, of his commander-in-chief, and of his prime minister. At length, on the approach of old age, Sahasrāñika abdicated in the prince's favor.²⁸

After his accession, Udayana gradually gave himself up to pleasure, especially that of the chase, and delighted in taming wild elephants by the strains of his lute Ghoṣavatī. He set his heart on obtaining for a wife Vāsavadattā, daughter of the stern King Caṇḍamahāsena of Ujjain and of his queen Āṅgāravatī; but the enmity between the two monarchs prevented the consummation of the alliance by diplomatic means.²⁹ Caṇḍamahāsena therefore had recourse to stratagem. Knowing Udayana's weakness for hunting, he had an artificial elephant constructed and stationed it, filled with soldiers, in the Vindhya forest. Udayana immediately set out to

²⁷ Ed. Durgāprasād and Parab, Bombay, 1889; tr. C. H. Tawney, 2 vols., Calcutta, 1880–1884.

²⁸ For the foregoing account, see *taraṅgas* 9 (Skt. text, pp. 28–31; tr. Tawney, I. 51–56) and 10. 202–217 (Skt. text, p. 37; tr. Tawney, I. 66–67).

²⁹ See *tar.* 11 (Skt. text, pp. 37–40; tr. Tawney, I. 67–71).

tame the supposed elephant with his lute and was seized by the concealed warriors of his adversary. He was brought captive to Ujjain, but was kindly treated by Caṇḍamahāsena, who at once ordered him to teach Vāsavadattā music. The lessons were given in the music-room of the palace, but love was the unspoken theme.³⁰

Meanwhile the minister Yaugandharāyaṇa, on learning of his master's captivity, had gone to rescue him in company with Vasantaka, leaving Rumanvant in charge of the kingdom. Arriving at Ujjain, Yaugandharāyaṇa by means of a charm altered his appearance to that of a madman and likewise gave Vasantaka a deformed shape. In this guise they penetrated into the zenana and made themselves known to the fettered king, the minister in order to concert plans for his escape, the jester to entertain him and Vāsavadattā with tales.³¹

When the princess had at length been won to side with Udayana against her father, the lovers fled away by night on her elephant Bhadravatī, the way having been prepared by the schemes of Yaugandharāyaṇa. With them went the faithful Vasantaka and Kāñicanamālā, the friend and confidante of Vāsavadattā. As soon as the alarm was given, Pālaka, the son of Caṇḍamahāsena, pursued the fugitives on the royal elephant Nadāgiri, but the latter refused to attack his mate, and Pālaka was induced to turn back by the persuasions of his brother Gopālaka. Udayana and his bride, after suffering hardship in the Vindhya forest, were met by Rumanvant with the army and escorted to Kauśāmbī, where their nuptials were formally celebrated with the approval of Caṇḍamahāsena.³²

The subsequent history of Udayana as related in the Kathāsaritsāgara has but few points of contact with our play. Summary mention is made of two intrigues of the king, with the harem-attendant Viracitā and the captive princess Bandhumati, and in the latter case the intervention of the female ascetic Sāṅkṛtyāyanī,

³⁰ See tar. 12. 1-33 (Skt. text, pp. 40-41; tr. Tawney, I. 72-73).

³¹ See tar. 12. 34-77 (Skt. text, pp. 41-42; tr. Tawney, I. 73-75).

³² See tar. 13. 1-50 (Skt. text, pp. 46-47; tr. Tawney, I. 82-84) and 14. 1-32 (Skt. text, pp. 52-53; tr. Tawney, I. 94-95).

who was a friend of Vāsavadattā and had come from her father's court, is said to have effected a general reconciliation.⁸³ Taraṅgas 15 and 16 are occupied with the story of Udayana's marriage with Padmāvatī after the pretended death of Vāsavadattā, which is the theme of Bhāsa's Svapnavāsavadatta and of the Tāpasavatsarājacarita of Anaṅgaharṣa Mātrarāja.⁸⁴ In the Ratnāvalī the report of Vāsavadattā's death by fire is alluded to several times in another connection,⁸⁵ but the Priyadarśikā merely mentions the name of Queen Padmāvatī once (Act 3, page 45).

The Bṛhatkathāmañjari. The legend as thus told in the Kathāsaritsāgara is found also in Book 2 of the Bṛhatkathāmañjari,⁸⁶ with less detail but without significant variation except in one particular. According to Kṣemendra's account, the serpent who was rescued by the youthful Udayana took him to Pātāla, the abode of the snake-deities, where he married a female Nāga and obtained his lute Ghosavati.⁸⁷

Incidental references in the Bṛhatkathā-ślokasamgraha. Unlike the Kashmirian versions, the more faithful abridgment of the Bṛhatkathā known as the Bṛhatkathā-ślokasamgraha does not relate the story of Udayana, but it furnishes some significant details about various of its personages and episodes.⁸⁸ Thus the events connected with the birth and early years of Udayana are narrated

⁸³ See tar. 14. 65–72 (Skt. text, p. 54; tr. Tawney, 1. 97). The incident of Bandhumati has some resemblance to the plot of the Priyadarśikā; thus the king accompanied by Vasantaka sees the heroine in an arbor, and the queen is angry and has Vasantaka imprisoned. Other details are unlike, however, and it is improbable that we have here the source of the plot, as has been suggested by Krishnamachariar, Priyadarśikā, introd., p. xlvi; cf. Lacôte, *Essai*, p. 71.

⁸⁴ This author flourished between 650 and 800 A.D., cf. Konow, *Das indische Drama*, p. 82; and he is mentioned by Dāmodaragupta (800 A.D.) in his *Kuṭṭanīmata* 777, cf. page xli, note 25, above.

⁸⁵ See Ratnāvalī, ed. Godbole and Parab, act 4, pp. 72, 73, 79.

⁸⁶ Ed. Sivadatta and Parab, pp. 33–68, Bombay, 1901.

⁸⁷ See Bṛhatkathāmañjari, 2. 1. 56–60, p. 38.

⁸⁸ The text of the Bṛhatkathā-ślokasamgraha is incomplete, only 28 cantos or 'sargas' being extant, of which the first nine have been edited and translated by F. Lacôte, *Budhasvāmin, Bṛhat-Kathā Člokasamgraha I–IX*, Paris, 1908. See also p. lxvii, above, and note 25 thereon.

at length,³⁹ including his visits to the city of the Serpents and his acquisition there of the magic lute Ghoṣavatī and of the art of taming elephants.⁴⁰ His two queens Vāsavadattā and Padmavatī are often mentioned, as well as his four ministers R̄śabha, Rumanvant, Yaugandharāyana, and Vasantaka.⁴¹ In the royal family of Ujjain we hear of Mahāsena, who is also called Pradyota, as in the Buddhist forms of the legend,⁴² and of his queen Aṅgāravatī.⁴³ In one passage there is a covert allusion to Udayana's elopement with Vāsavadattā,⁴⁴ and the elephants Bhadravatī and Nalāgiri, which figure in the Kathāsaritsāgara account of it, are mentioned in a way that proves them to have had a similar part in the earlier Bṛhatkathā.⁴⁵

The testimony of Bhāsa's plays. Another witness to the legend in its more antique form may be found in the two plays by Bhāsa already mentioned, Svapnavāsavadatta and Pratijñāyaugandharāyana⁴⁶; but in dealing with these one must reckon with the possibility that the dramatist may have recast the story to satisfy the exigencies of his plots. Yet, as Lacôte has pointed out with regard to the former,⁴⁷ the allusive way in which Bhāsa develops his theme proves that it was already familiar to his hearers, and the details that he casually introduces are therefore likely to be derived from the popular tradition. Leaving aside the Svapnavāsavadatta, which concerns a later period of Udayana's career, we find in the Pratijñāyaugandharāyana that his capture through the stratagem of Mahāsena (or Pradyota, as he is also called) is the incident from

³⁹ Sarga 5. 89–174 (text, pp. 56–63; tr., pp. 32–37).

⁴⁰ Cf. *ibid.* 5. 138–151; also 2. 41, where King Pālaka, son of Mahāsena, says that Vatsarāja taught him the lore of elephants.

⁴¹ See especially sarga 4. 18–20; also, for Vasantaka as the boon companion of the king, 4. 69; 5. 191.

⁴² Sargas 1. 5–10, 34–48; 2. 48–73; 5. 285–295.

⁴³ Sarga 3. 27–40, 78–79.

⁴⁴ See 5. 293, where Udayana, in addressing his father-in-law, calls himself 'a thief,' *caura*.

⁴⁵ Sarga 5. 316–318.

⁴⁶ See p. lxvi, note 19, above.

⁴⁷ 'La source de la Vāsavadattā de Bhāsa,' *Journal Asiatique*, 1919, I. 493–525, esp. pp. 496–498.

which the entire action develops; but the whole affair has a more serious cast than in the Kathāsaritsāgara account. There had been no previous negotiations by Udayana for Vāsavadattā's hand, and Mahāsena's purpose in seizing him was the crushing of a proud and dangerous enemy.⁴⁸ The king relents, indeed, when his captive is brought to him severely wounded, but he nevertheless keeps Vatsarāja in close confinement.⁴⁹ It is through an accident that the prisoner sees Vāsavadattā and falls in love with her; and he apparently obtains his position as her music-teacher only after he has tamed the royal elephant Nalāgiri in consequence of a scheme devised by Yaugandharāyaṇa.⁵⁰ We may therefore hazard the conjecture that this more dramatic version of the story, which in its emphasis upon Udayana's mastery of elephants accords with the Br̥hatkathā-ślokasamgraha, contains at least some older elements that have been effaced in the Kashmirian redaction of the Br̥hatkathā.⁵¹

Jain accounts of the legend. Attention may here be called to the occurrence of the Udayana legend in several Jain works, namely the Trīṣaṭīśalākāpuruṣacarita of Hemacandra (12th century), the Kumārapālapratibodha of Somaprabha (1195 A.D.),⁵² and the Mṛgāvaticaritra of Maladhāri-Devaprabha (13th century).⁵³ It

⁴⁸ Act 2, pp. 25, 32–34 (ed. T. Gaṇapati Sāstri, Trivandrum, 1912). It must be observed that in Svapnavāsavadatta, act 6, p. 78, Queen Angāravatī, in a message to Vatsarāja, says that he was brought to Ujjain in order that he might marry Vāsavadattā; but the contradiction may be explained through the Queen's desiring to put the best face on the matter, cf. Pratijñā, act 4, p. 72.

⁴⁹ Act 2, p. 38; act 3, pp. 47–48.

⁵⁰ Act 3, pp. 49–51; act 4, p. 70.

⁵¹ Lacôte, in the article cited above, note 47, has shown that the episode of the wooing of Padmāvatī has been similarly remodeled in the Kathāsaritsāgara.

⁵² Ed. Munirāja Jinavijaya, pp. 76–83, Baroda, 1920 (Gaekwad's Oriental Series, no. 14); cf. P. D. Gune, *Annals of the Bhandarkar Institute*, 2, 1–21, Poona, 1920–1921, who gives a summary of Somaprabha's account and compares it with the Pratijñāyaugandharāyaṇa and the Kathāsaritsāgara. According to Gune, p. 1, note, Hemacandra's work contains the same legend in a more detailed form.

⁵³ Summarized by J. Hertel, 'Jinakirtis "Geschichte von Pāla und

seems unnecessary, however, to analyze the contents of these narratives, which produce the impression of being centos from various sources and which present no traits that closely parallel the allusions in the plays of Harsha.⁵⁴

Employment of the legend in Harsha's plays. Using as a background the foregoing sketch of the story of Udayana as it is more or less fully told in the various sources, we may proceed to fit into it the fragments of character and of incident that Harsha uses in the *Priyadarśikā*. The scantier allusions in the *Ratnāvali* may also be cited here as helping in some measure to fill out the picture.

Characters from the legend. The list of characters in each play exhibits Udayana *Vatsarāja*⁵⁵ as the hero with the Jester *Vasantaka* as his boon companion, and *Vāsavadattā* as his chief queen with *Kāñcanamālā* for her principal attendant, all in exact conformity with the legend. His chief councilors *Yaugandharāyaṇa* and *Rumanvant* also figure in the two plays, but their roles in each show a noteworthy difference. In *Ratnāvali*, as in *Kathāsaritsāgara* and the other sources, *Yaugandharāyaṇa* is the astute minister who conducts the intrigue and *Rumanvant* is merely mentioned as a victorious general.⁵⁶ The *Priyadarśikā*, however, introduces *Rumanvant* as 'minister' (*amātya*) in Act 1 and gives the part of general to a new personage, *Vijayasena*. *Yaugan-*

Gopāla,"' Berichte über die Verhandlungen der Kgl. Sächsischen Gesellsch. d. Wiss. zu Leipzig, Phil.-hist. Klasse, 69. 4. 105-123, Leipzig, 1917.

⁵⁴ Hertel, *op. cit.*, pp. 148-149, calls Devaprabha's account a new and independent source of equal rank with the Brahmanical and the Buddhist versions, and says that Harsha's dramas are 'completely worthless, for the determination of the original form of the legend'; but the *Mṛgāvitarita* shows in parts a very close resemblance to the *Kathāsaritsāgara* and the *Tāpasavatsarājacarita* (see p. lxx, note 34, above), while other portions are reminiscent of the Buddhist story.

⁵⁵ Since the scene in each case is at the court of the hero, he is usually styled *Vatsarāja*, his throne-name, but is sometimes called *Udayana* by outsiders, such as the chamberlain of *Mahāsena* in the *Mimic Play* (*Priya*, Act 3, p. 51), which is itself entitled 'The Adventure of *Udayana*' (*ibid.* p. 55). See also *Ratn.*, act 1, p. 15, ed. Godabole and Parab (speech of the heroine), and the punning stanza (24) immediately preceding.

⁵⁶ See *Ratn.*, act 1, explanatory scene, and act 4.

dharāyaṇa is mentioned only once, in the Mimic Play (Act 3, p. 57). Perhaps the simplest explanation would be that the plot of the Priyadarśikā afforded no opportunity for the display of Yaugandharāyaṇa's traditional cunning, and the dramatist consequently thought it better to omit entirely a character that could not be adequately portrayed. Of the other subsidiary personages, Sāṅkṛtyāyanī, the friend of the Queen and author of the Mimic Play, appears in a very much abridged episode of the Kathāsaritsāgara⁵⁷; and it is scarcely a mere coincidence that the Tor-tress should be named Yaśodharā both in the Priyadarśikā and in the Bṛhatkathā-ślokasamgraha (4. 26). Vāsavadattā's father, who figures so prominently in the legend, is spoken of several times under the name Pradyota,⁵⁸ as in the older sources (Bhāsa, Bṛhatkathā-ślokasamgraha), though he is also called by his throne-name Mahāsena in the Mimic Play (Priya., p. 49); and a letter from his queen, Āṅgāravati,⁵⁹ contributes to the dénouement in the last act of our drama. Finally, Vatsarāja's second wife, Padmāvatī, is named once in the Priyadarśikā (Act 3, p. 45), as if to show that Harsha was acquainted with her story,⁶⁰ even if he could not introduce it into his plot.

Incidents derived from the legend. While in both Priyadarśikā and Ratnāvali the characters of the hero and the chief members of his entourage are thus in a measure traditional, the main action in each play centers about the heroine and is independent of the legend. Yet there are, especially in the Priyadarśikā, some passages that hark back to it, mostly in the opening scenes of Act 1 and in the Mimic Play of Act 3. We are told in the Explanatory Scene of Act 1 (p. 9) that 'Vatsarāja has escaped from captivity, carrying off the daughter of Pradyota, and has reached Kauśāmbī,' and the same events are punningly alluded to in the following stanza (1. 5). When Vatsarāja himself and the Jester appear on the scene (pp. 11–13), their first conversation concerns this same captivity and the wooing of Vāsavadattā. The Mimic Play actu-

⁵⁷ See pp. lxix–lxx, above.

⁵⁸ Priya., pp. 9, 13, 57; Ratn., p. 4 (at p. 75 he is merely 'king of Avanti').

⁵⁹ Her name appears in Priya., p. 71.

⁶⁰ See p. lxx, above.

ally purports to depict this incident, but it is presented in such a fragmentary way that one can do no more than observe its general resemblance to the account in the *Kathāsaritsāgara*.⁶¹ Thus the scene is in the 'music-room' of Mahāsena's palace, Vāsavadattā holds the lute Ghosavati, Vatsarāja is called 'music-teacher,' and there is even mention of a 'crazy fellow,' who is doubtless the disguised Yaugandharāyana (pp. 51-53). There is agreement, too, in the particular that Vatsarāja was in fetters when he taught Vāsavadattā to play the lute (p. 57). Earlier in Act 3 there is also an allusion to Mahāsena's delight at Vatsarāja's 'capture of Nalagiri' (p. 49), an incident not described in the *Kathāsaritsāgara*, but hinted at in the *Pratijñāyaugandharāyana*, pp. 49, 70. Of the events in the hero's youth only one is mentioned in the *Priyadarśikā*, his visit to the abode of the Nāgas⁶² (Act 2, stanza 6, pp. 27-29), where, as another passage says (Act 4, p. 85), he acquired the knowledge of poisons and their antidotes. We have no means of knowing whether this last detail belongs to the original story or is invented for dramatic convenience in resuscitating the heroine.

The *Ratnāvalī* contains one other allusion to a legendary incident, the pretended burning of Queen Vāsavadattā at Lāvaṇaka⁶³; but this in the play is disjoined from the wooing of Padmāvatī and is brought into relation with the fortunes of the heroine Ratnāvalī herself.

It would be futile, in the present state of our knowledge, to attempt to reconstruct the precise version of the *Udayana* legend that Harsha followed, and the inquiry would not greatly profit in any event, for the stories of the Br̥hatkathā, not possessing any sacred character, might have been freely handled by any writer who chose to use them. It is enough to have pointed out the general outlines of the story that must have been familiar to every cultivated audience in Harsha's day, so that the modern reader may feel something of the pleasure that comes when the heroes of old time are brought to life once more upon the stage.

⁶¹ See pp. lxviii-lxix, above.

⁶² See pp. lxx, lxxi, above; cf. also *Ratn.*, act 1, st. 13.

⁶³ Ed. Godābole and Parab, pp. 72, 73, 79; cf. p. lxx, above.

ADDITIONAL NOTE ON THE SITE OF KAUSAMBĪ

Like so many famous cities of ancient India, Kauśāmbī declined in importance during the centuries following the Christian era, and in Muhammadan times it fell into utter ruin, so that even the memory of its site passed out of general knowledge. In 1861 Cunningham was led to identify it with the extensive remains at the modern villages of Kosam on the Jumna, about 30 miles above Allahābād (see *Archaeological Survey of India, Reports*, I. 301–312, Simla, 1871); and he corroborated this conclusion on his subsequent visits (cf. *ibid.* 10. 1–5; 21. 1–3; also Führer, *Arch. Survey Reports, New Imperial Series*, 12. 140–143). This identification was first challenged by Vincent Smith (*JRAS*. 1898, pp. 503–519), on the ground that it did not agree with the data of Hsuan-Chuang's itinerary, which seem to place Kauśāmbī about 500 *li* (approximately 84 to 100 miles) south-west of Prayāga or Allahābād (see *Si-yu-ki, Buddhist Records of the Western World*, tr. S. Beal, I. 234–239, London, 1906; *Life of Hiuen-Tsiang*, tr. Beal, new ed., pp. 90–91, 190, London, 1911). Smith therefore suggested that the famous Buddhist ruins at Bhārhut (Bhārahata) might be the site. Vost (*JRAS*. 1904, pp. 249–267) and Watters (*On Yuan Chwang's Travels*, I. 365–372) agree with Smith in rejecting the claims of Kosam, though not accepting his alternative suggestion.

In favor of Cunningham's view the following considerations may be presented as outweighing even the apparently adverse testimony of Hsuan-Chuang.

The Pāli texts speak of Kosambi, or Kauśāmbī, as being on a navigable river (*Cullavagga*, II. I. 12; see p. lxiv, n. 9, above), which is called either the 'Great Jumna' (Buddhaghosa, *Aṅguttara-Nikāya* Commentary, Siamese ed., I. 333–336; cf. Dhammapāla, *Thera-Gāthā* Commentary, as summarized by Mrs. Rhys Davids, *PSalms of the Brethren*, pp. 159–160, London, 1913) or the Ganges (*Samyutta-Nikāya*, ed. L. Feer, 4. 179, London, 1894, but with variant reading; *Sutta-Nipāta* Commentary, ed. H. Smith, 2. 514, London, 1917). These statements, though vague, are in favor of a site in the Doab rather than one in the central highlands. Furthermore, the Brhat-kathā-ślokasamgraha explicitly states that Kauśāmbī was on the Kālindi or Jumna (4. 14; cf. 8. 21).

The epigraphic material indicates the persistence of a local identification of Kauśāmbī with Kosam, as asserted in the Jain inscription of 1824 A.D. (*Ep. Ind.* 2. 243–244) and the goldsmiths' inscription of 1565 A.D. (*Ep. Ind.* 11. 89–92). The earlier inscription of King Yasaḥpāla (1036 A.D.), which was formerly at Karra on the Ganges, not far from Kosam, mentions not only the 'district of Kauśāmbī' but probably also the neighboring village of Prabhāsa or Pabhosā, though the stone is much defaced (see the text in *Journal of the Asiatic Society of Bengal*, 5. 731). Finally, the ancient remains, epigraphic, numismatic, and archeological, which have been found at Kosam, prove that its site was a place of considerable importance in the early period of Indian history, as Kauśāmbī undoubtedly was (cf. Rapson, in *Cambridge History of India*, I. 524–526, London, 1922).

6

RELATION BETWEEN THE PRIYADARSIKĀ AND THE OTHER DRAMAS OF HARSHA

Introduction. The cumulative data in support of Harsha's having been a royal author have already been presented in Part 2 of this Introduction, and reference has been made (especially on pp. xlv–xlvi) to internal evidence which bears out his claim to the authorship of all three of the dramas, *Priyadarśikā*, *Ratnāvalī*, and *Nāgānanda*.

General unity of the three dramas. The fact that Harsha's name is woven into a stanza which is repeated nearly verbatim in the Induction of each of the plays (see note 20 on Act 1, page 99, below), and that the benedictory stanzas at the close of the *Priyadarśikā* and the *Ratnāvalī* form another repetition (see note 79 on Act 4), in addition to the recurrence of two identical stanzas in the *Priyadarśikā* and the *Nāgānanda* (Priya. 3. 3 = *Nāgān.* 4. 1; Priya. 3. 10 = *Nāgān.* 1. 14), needs only to be recalled here. For the purpose, however, of adding further internal evidence regarding the unity of authorship, it is worth while to present some details with respect to repeated phrases, parallels in situations and in turns of thought, structural similarities, and the like, even though the main points of this evidence are familiar to specialists in the Sanskrit drama.¹

A. PARALLELS BETWEEN PRIYADARSIKA AND RATNAVALI

The closest likeness exists between the *Priyadarśikā* and the *Ratnāvalī* in the general similarity of theme, method of treatment, parallel situations, kindred ideas, and manner of diction, although the latter is a much more elaborate play and shows a distinct ad-

¹ See especially Pischel, *GGA*. 1883, pp. 1235–1241; *ibid.* 1891, pp. 366–367; S. J. Warren, *Koning Harsha van Kanyakubja*, pp. 1–8, The Hague, 1883; F. Cimmino, *Sui Drammi attribuiti ad Harshadeva*, Naples, 1906; *id. Nāgānanda . . . traduzione*, pp. xxxi–xxxvi, Naples, 1903; S. Lévi, *Le Théâtre indien*, pp. 184–196, Paris, 1890. Due acknowledgment is here made to these scholarly works.

vance in grasp over the former. Before proceeding to other comparisons, an outline of the plot of the Ratnāvalī is given, to bring out the structural similarities to the Priyadarśikā.

Plot of the Ratnāvalī in brief. Ratnāvalī (or Sāgarikā), daughter of the King of Ceylon, has been destined by a prophecy to become an additional wife to King Vatsa Udayana, who is already married to Vāsavadattā. While on her journey to consummate this royal alliance, she is shipwrecked at sea, but is happily rescued and brought to King Vatsa's capital, where his chief minister places her in the keeping of Queen Vāsavadattā without revealing her identity as a princess. She is known in the play as Sāgarikā, because of having been rescued from the ocean (*sāgara*), just as Priyadarśikā is called Āranyakā because of having been rescued in the forest (*aranya*). A meeting by chance in the palace-garden results in mutual love between Sāgarikā and the King. This amorous intrigue, in which the use of disguise plays a part, is helped on by the damsel's friend and by the King's Jester, but is discovered by the Queen, who causes both Sāgarikā and the Jester to be thrown into prison at the close of the third act. A solution of the difficulties is soon found. A fire in the palace, caused by a magician's artifice, places the imprisoned maiden in imminent danger, but she is gallantly rescued by the King. At this moment the opportune entrance of her royal father's minister, who had escaped from the shipwreck in which the princess was thought to have been lost, results in an immediate recognition of Sāgarikā as Ratnāvalī, the destined bride of King Vatsa Udayana. The Queen, to whom she is related as a cousin, accepts her as a co-wife, while the joy of the occasion, in which the Jester, who has been previously released, takes a part, is made more complete through the happy news that King Vatsa's general Rumanvant has triumphed over the rival monarch of Kosala. Thus all ends well at the close of the fourth act.

Characters common to both Priyadarśikā and Ratnāvalī. Characters common to both of these plays are King Vatsa Udayana, Queen Vāsavadattā and her attendant Kāñcanamālā, as well as the

royal Jester Vasantaka.² Likewise Rumanvant, who acts as minister in the Priyadarśikā, appears in the Ratnāvalī in the role of the victorious general whose military successes are there narrated by his soldier-nephew. Yaugandharāyana is the important minister in the Ratnāvalī, though in the Priyadarśikā he is merely referred to in connection with the King in the Mimic Play in Act 3. The characters of the female attendants, whether in the position of confidante or of maid-servant, are practically the same in both plays, even if different names are assigned them except in the case of Kāñcanamālā. The parallelism throughout between the two heroines, Āranyakā and Sāgarikā, is too marked to be the result of chance.

Parallel situations. The convention of the explanatory scene introducing Act 1 of the Priyadarśikā, in which the Chamberlain of Priyadarśikā's father tells of her disappearance in the forest-battle, has its parallel in the introductory scene to the first act of the Ratnāvalī, where Vatsa's Minister tells of Sāgarikā's rescue from shipwreck. The whole scene in the garden, in Act 2 of the Priyadarśikā, with Āranyakā and the maid-servant Indivarikā discovered by King Vatsa and the Jester, has numerous points of resemblance in situation and style to the garden scene in the second act of the Ratnāvalī, where Sāgarikā, through the intervention of her confidante Susamgatā, is made known to Vatsa and his fun-making companion. The situation at the beginning of Act 3 of the Priyadarśikā, where the heroine avows her hopeless passion, corresponds very closely with that at the opening of the second act of the Ratnāvalī. Later in Act 3 of Priyadarśikā, intrigue between the Jester and Manoramā leads up to the dramatic episode of the Mimic Play, in which Āranyakā, disguised as the Queen, is wooed by the King (who, aided by the concealment of his mantle, replaces Manoramā, who was cast for his role), until the Queen herself discovers the ruse and imprisons Āranyakā and the Jester. In the third act of the Ratnāvalī, though in a slightly different way, a scheme is devised by the Jester and the maid-servant to arrange

² Consult furthermore Part 5 of the Introduction, above, p. lxxiii.

a rendezvous between the King and Sāgarikā in a bower by moonlight, on which occasion Sāgarikā is to come disguised as the Queen. Meanwhile, however, the Queen learns about the scheme, and, having concealed her identity by means of a veil, plays the supposed role in person, greatly to the King's discomfiture, and sends both her youthful rival and the Jester to prison. Among the parallel episodes in the fourth act of each of the plays are the release of the Jester by the relenting Queen, the rescue by the King of the heroine supposed in each case to be at the point of death, the recognition of her as a lost princess related to the Queen, and her acceptance as a co-wife by the latter amid the general rejoicing over the victory of the royal armies, conventionally announced. While it may be allowed that a number of such parallels are due to the conventionality of the Hindu drama, yet, when considered in connection with the minor details that are next to be noted, they are too striking to admit of anything but a single authorship for the two plays.

Parallels in minor details of thought and style. The numerous parallels between Priyadarśikā and Ratnāvalī in certain minor details of thought and style need not be exhaustively recorded here, especially as many of them are referred to in the Notes; nevertheless the principal ones are brought together in the following conspectus, so as to be evident at a glance. The references for the Priyadarśikā are to the pages of the translation (facing the text) in this volume; those for the Ratnāvalī are to the pages of the Sanskrit text in the edition of Goḍabole and Parab, Bombay, 1890.

Priya. p. 11 (act 1, st. 6). The King expresses his satisfaction with his fortunate condition with respect to his councilors, people, military success, and devoted queen.

Ratn. p. 4 (act 1, st. 10). The kingdom is described as freed from foes, the burden of administration as placed on a capable minister, the subjects as appropriately protected and relieved of all troubles, while the King is blessed in having as his queen the daughter of Pradyota (i.e. Vāsavadattā).

Priya. p. 15 (act 1). Report of the general to the King regarding the march against Vindhyaiketu, beginning with the words: 'Your Majesty, hear. With an army of elephants, cavalry, and infantry, as directed by Your Majesty's command, we . . .' (*deva, śrūyatām. ito vayam devapādādeśād . . .*).

Priya. p. 19 (act 1). The victorious general Vijayasena is sent 'to destroy Kaliṅga' (*Kaliṅgocchittaye*).

Priya. p. 21 (act 2). The Jester's use of the motive of a gift for himself as a Brahman, though conventional, is brought out especially in connection with the *sotthivuḍāṇa* rite.

Priya. p. 23 (act 2). Description of the garden of the fountain-house, and its trees and flowers.

Priya. p. 33 (act 2). Āraṇyakā says, on seeing the hero: 'So this is the great king to whom I was given by my father!' (*jassa aham tādenā dīṇā*).

Priya. p. 39 (act 3). Āraṇyakā, sighing: 'O my heart! why dost thou make me so unhappy by longing for a person who is hardly to be obtained?' (*hīā dullahajaṇām patthaanto . . .*).

Priya. pp. 43, 45 (act 3). Lotus-leaves (*nalinīpattām*) are used to cool Āraṇyakā's burning heart. The Jester appears at this moment.

Ratn. p. 64 (act 4). Report of the march against Kosala, beginning with the words: 'Your Majesty, hear. With a large, invincible army of elephants, cavalry, and infantry, as directed by Your Majesty's command, we . . .' (*deva, śrūyatām. vayam ito devādeśāt . . .*). [The account of the battle shows a rather close parallelism in structure.]

Ratn. p. 3 (explan. scene). General Rumanvant is sent 'to destroy Kosala' (*Kosalocchittaye*).

Ratn. p. 9 (act 1). The same Jester expresses his hope for such a present (*sotthivuḍāṇa*).

Ratn. pp. 9-10 (act 1, prose and st. 18). Detailed description of the Makaranda garden.

Ratn. p. 15 (act 1, after st. 24). Sāgarikā similarly exclaims: 'What! is this King Udayana to whom I was given by my father?' (*jassa aham tādenā dīṇā*).

Ratn. p. 17 (act 2). Sāgarikā, love-lorn: 'O my heart, have pity, pity! why this longing for a person who is hardly to be obtained?' (*hīā . . . dullahajaṇā-pāṭṭhaṇā . . .*). [Cf. further Ratn. p. 20 (act 2, st. 1): 'passion for a person who is hardly to be obtained.' Cf. likewise Nāgān. p. 20: 'O my heart, then for this person . . .' (*ai hīā tādhā nāma tassim jaṇe . . .*.)]

Ratn. p. 20 (act 2, before st. 1). Lotus-leaves are similarly applied to the heart of Sāgarikā. The Jester appears shortly afterward. [For a like use of sandal-shoots in Nāgān. (p. 24) see below.]

Priya. p. 53 (act 3, st. 5). The King's agitation and intensity of feeling as he enters before the beginning of the Mimic Play.

Priya. p. 57 (act 3). The King, when he enters disguised in a mantle to meet Āranyakā in the Mimic Play, fears he is recognized and exclaims: 'What! am I recognized by the Queen?' (*katham pratyabhijñato smi devyā*).

Priya. p. 63 (act 3, st. 11). The King, taking Āranyakā's hand, says: 'Ambrosia, recognized under the guise of perspiration, it is plain, flows without ceasing' (*jñātam svedāpadeśād aviratam amṛtam syandate vyaktam etat*).

Priya. p. 67 (act 3). Manoramā, when binding the Jester, says: 'You rascal! Now reap the fruit of your own ill-behavior!' (*hadāsa, idāñīm anubhava attaño duṇṇaassa phalam*).

Priya. p. 67, 69 (act 3, st. 13, 14). The King describes the Queen's suppressed anger and frowning brows (*bhrūbhāṅga*). Later (p. 69) he tells the Jester that he is devising some means of conciliating her.

Priya. p. 69 (act 3). The King, after falling at the Queen's feet with the words: 'My Queen, pardon, pardon!' exclaims: 'What! has the Queen gone without granting pardon?'

Ratn. p. 49 (act 3, st. 10). The King's excitement before the rendezvous with Sāgarikā.

Ratn. p. 49 (act 3). The Queen, conversely, when disguised by a veil, to impersonate her rival Sāgarikā at the rendezvous, exclaims: 'What! am I recognized by the Jester?' (*kadham paccabhiññada mhi edena*).

Ratn. p. 35 (act 2, st. 17). The King, holding Sāgarikā's hand, exclaims: 'How otherwise can there flow this stream of ambrosia in the disguise of perspiration?' (*kuto 'nyathā sravaty esa svedacchadmāmṛtadravah*).

Ratn. p. 58 (act 3). Kāñcana-mālā, in binding and beating the Jester, exclaims: 'You rascal! Reap now the fruit of your misbehavior!' (*hadāsa, anubhava dāva attaño aviṇaassa phalam*).

Ratn. pp. 39–40 (act 2, st. 20). The King gives a description of his consort's anger, beginning: 'Although her frowning brow was suddenly raised . . .' (*bhrūbhāṅge sahasrodgate 'pi . . .*); he determines to go within to conciliate her (*devīm prasādayitum abhyantaram eva pravisāvah*).

Ratn. p. 53 (act 3). The King, after falling at the Queen's feet, implores pardon in exactly the same words: *devi, prasida prasida . . . katham akṛtrai 'va prasādam gatā devi?*

Priya. p. 81 (act 4). Vijayasena, general of King Udayana, says to the Chamberlain: 'In truth I feel a kind of ecstatic joy, beyond compare, at the thought of seeing my master today' (*adya svāmipāda draṣṭavyā iti yatsatyam anupamam̄ kam api sukhātiśayam anubhavāmi*).

Ratn. p. 70 (act 4). Bābhravya, Udayana's chamberlain, says to Vasubhūti, the minister from Ceylon: 'In truth I feel a kind of unusual experience because of the ecstatic delight at the thought that I am to see my master today after so long a time' (*adya khalu cirāt svāminam̄ drakṣyām̄ 'ti yatsatyam ānandātiśayena kim apy avasthāntaram anubhavāmi*).

Priya. p. 91 (act 4). In the recognition scene the heroine exclaims: 'What! the chamberlain, the worthy Vinayavasu? (*In tears.*) Alas, my father! Alas, my mother (*ajjue*)!'

Priya. p. 91 (act 4). The Queen says to Āraṇyakā: '(*In tears.*) Come, you cheat of a girl! Now show your cousinly affection. (*Clasps her around the neck.*)'

Priya. p. 93 (act 4, st. 11). The King, directly before the Epilogue, refers to the fortunate recovery of Priyadarśanā (Āraṇyakā).

Ratn. p. 77 (act 4). Sāgarikā similarly exclaims: '(*In tears.*) What! the minister Vasubhūti? . . . Alas, my father! Alas, my mother (*amba*)!'

Ratn. p. 78 (act 4). The Queen addresses Sāgarikā: '(*In tears.*) Come, you very cruel cousin! Now come, show your affection. (*Clasps her around the neck.*)'

Ratn. p. 80 (act 4, next to last stanza). The King similarly refers to the recovery of Ratnāvalī (Sāgarikā). [The general tone resembles also that of the next to last stanza of Nāgānanda.]

B. PARALLELS BETWEEN PRIYADARŚIKĀ AND NĀGANANDA (including two between Ratnāvalī and Nāgānanda)

The parallels between the Priyadarśikā and the Nāgānanda are less striking than those noted between the Priyadarśikā and the Ratnāvalī, because the subject and general character of the Nāgānanda are of a different nature from that of the Priyadarśikā, as shown by the analysis of the plot given below. The Nāgānanda, moreover, is a five-act *nāṭaka*, or more serious drama, in contrast to the four-act *nāṭikā*, or lighter type of play, which is exemplified in the Priyadarśikā and the Ratnāvalī. The resemblances to the Priyadarśikā, however, in the first two acts of the Nāgānanda,

where the tenor of the subject admits such similarities in tone and treatment, together with certain likenesses to the Ratnāvalī, are sufficiently strong to assure the unity of authorship of all three plays. A sketch of the plot of the Nāgānanda will show where the resemblances occur, as well as where the development of the subject gives rise to points of natural divergence.

Plot of the Nāgānanda in brief. This play, which is Buddhistic in tone in its last two acts and whose introductory invocations are addressed to Buddha, has as its hero Prince Jimūtavāhana, son of the king of the Vidyādhara, who falls in love with Malayavatī, daughter of the king of the Siddhas, then living in the forest. Jimūtavāhana catches sight of the heroine in the hermit-grove as she is playing upon the lute while attended by a handmaiden. Enchanted by the music, the prince in concealment praises her art in a metrical stanza which is identical with one found in the Priyadarśikā (p. 61). Love at first sight springs from the meeting, though the two have to part for the time being. In the second act the heroine, tormented by her passion, seeks comfort in the sandal bower with her maiden, who places sandal-leaves as a balm upon her bosom (cf. Priya. and Ratn.) just at the moment when the hero and his companion approach. Through a misunderstanding of something which the hero says, the heroine, in despair of having her love requited, is about to commit suicide (cf. Ratn., act 3); he comes to the rescue, reveals his passion by a portrait which he has drawn of her, and the consummation of their love is assured. Their marriage takes place in the third act; but hardly has the wedding feast been celebrated before the hero is led, in the fourth act, to offer his own life to save that of a snake-deity who is doomed to be devoured by Garuḍa, the bird who is a foe to the serpent race. The sacrifice is made in the fifth act, but the savage bird is caused to relent, and the hero, though cruelly torn, is restored to life by the goddess Gaurī and is reunited with his wife and parents.

In the ensuing pages the references for the Nāgānanda are to the pages of the Sanskrit text in the edition of Brahme and Paran-

jape, Poona, 1893, while those for the Priyadarśikā are, as before, to the pages of the translation (facing the text) in the present volume.

Repeated stanzas. Allusion has previously been made (see also notes 51 and 99 on Act 3, below) to the recurrence of two identical stanzas in the Priyadarśikā and the Nāgānanda. These stanzas are the passages descriptive of the Chamberlain's office (Priya. 3. 3, p. 49 = Nāgān. 4. 1, p. 61) and of the heroine's musical accomplishments (Priya. 3. 10, p. 61 = Nāgān. 1. 14, p. 10). Attention has already been drawn likewise to the almost identical stanza in the Induction to all three of the plays of Harsha, in which his name is given as author.

Similarities in minor details. Certain similarities in minor details, including stylistic resemblances, may also be pointed out.

Priya. p. 9 (act 1). The Chamberlain, after deliberation, decides: 'I will go now to my master and will devote the remainder of my life to his service (*pāda-paricaryayā*).'
[There is here a slight resemblance in wording to the juxtaposed Nāgān. passage.]

Priya. p. 27 (act 2). When the King catches sight of Āranyakā in the garden, the Jester surmises that she is 'the goddess of the garden' (*ujjñānadevadā*), while the King (st. 6) dismisses his own fancy that she may be 'a Nāga-maiden (*Nāga-kanyā*) risen from Pātāla.'

Priya. p. 29 (act 2). Comment of the King, addressing the Jester, that 'the maiden may be looked at without doing wrong' (*nirdoṣadarśanā kanyakā*).

Priya. p. 43 (act 3). Lotus-leaves (*nalinīpatrāṇi*) are used as a balm for the heart [as noted above in connection with Ratn.].

Nāgān. p. 3 (end of Induction). The Stage-manager, about to assume the role of the hero, deliberates, before reaching a decision: 'Shall I remain at home and forego the happiness of service upon my parents? (*guru-caranya-paricaryā-sukham*).'

Nāgān. p. 11 (act 1). In a similar situation the Jester wonders whether Malayavatī is 'a goddess or a Nāga-maiden' (*devī adha vā Nāgakanṇād*), and the Prince (st. 15) comments upon these surmises in a kindred manner.

Nāgān. p. 11 (act 1). In a similar situation is found the phrase: 'Maidens may be looked at without doing wrong' (*kanyakā hi nirdoṣadarśanā bhavanti*).

Nāgān. p. 24 (act 2). The maid places a crushed sandal-shoot (*candanapallavam*) upon Malayavatī's heart.

Priya. p. 43 (act 3). When the Jester unexpectedly approaches, the handmaiden of Āranyakā, 'listening' (*ākarṇya*), exclaims: 'I hear something like the sound of footsteps.'

Priya. p. 63 (act 3). After the performance on the lute, Āranyakā says to the attendant: 'From playing so long I have become tired; my limbs now have no strength' (*ciram khu mama vādaantē parissamo jādo. idānīm nissahāim angāim*); whereupon the handmaiden says: 'The Princess is completely tired out; . . . her fingers tremble' (*parisantā bhaṭṭidāriā . . . vevanti aggahatthā*).

Priya. p. 65 (act 3). Sāṅkṛtyāyanī says to the Queen: 'Princess, this is the Gandharva form of marriage (*gandharvo vivāhah*).'

Nāgān. p. 27 (act 2). Malayavati's handmaiden, 'hearkening' (*karṇam dattvā*), exclaims, in the very same words: *padasaddo via sunḍadi*.

Nāgān. p. 10 (act 1). The maid-in-waiting says to Malayavati: 'Princess, you have played so long; are not your fingers tired?' (*bhaṭṭidārie ciram khu tue vādīdam, na kkhu de paḍissamo aggahatthāñam*).

Nāgān. p. 38 (act 2, near end). The Jester says to the Prince: 'Sir, your Gandharva form of marriage (*gandharvo vivāho*) has now taken place.'

Two parallels between Ratnāvali and Nāgānanda. The following additional parallels are worth noting here.

Ratn. pp. 17–18, etc. (act 2). The heroine, Sāgarikā, draws a picture of the hero, which helps in developing the action.

Ratn. pp. 53–55 (act 3). Sāgarikā, despairing of the King's love, attempts to commit suicide by hanging herself by a jasmine creeper (*mādhavī-latā*) to a branch of an *asoka*-tree, but is rescued by the King.

Nāgān. pp. 30, 36–38 (act 2). The hero, Jimūtavāhana, conversely, draws a picture of the heroine and thus gives a proof of his love.

Nāgān. pp. 34–36 (act 2). Malayavati, similarly in despair, attempts to hang herself by a trailing creeper (*atimukta-latā*) to an *asoka*-bough, and is rescued in like manner by the hero. [Cf. Āranyakā's veiled hint at suicide in Priya. p. 25 (act 2), when she despairs of the King's love; her actual attempt at suicide in act 4 is differently motivated.]

It would not be difficult to add to this list of resemblances in the three plays, but a sufficient number have been pointed out to indicate the general likenesses that these dramas possess in common.

C. ORDER OF COMPOSITION OF THE DRAMAS

With regard to the order of composition of the three dramas, it will be generally conceded that the *Priyadarśikā*, on account of its relative simplicity, is the earliest of the trio. A question may be raised concerning the order of the other two, both of which are superior to the *Priyadarśikā* in general merit. One might naturally be inclined to assign the *Nāgānanda* to the second place in order, and to reserve the elaborate *Ratnāvalī* for the latest position.⁸ While such an arrangement would be agreeable, a careful study of the plays, taken in connection with the circumstances of King Harsha's life, particularly his Buddhistic leanings in his later years, has led to the conclusion that the dramas were most probably composed in the following order: (1) *Priyadarśikā*, (2) *Ratnāvalī*, (3) *Nāgānanda*.

7

RESEMBLANCES IN THE PRIYADARŚIKA TO KĀLIDĀSA'S DRAMAS, AND ITS POSITION IN SANSKRIT LITERATURE

Introduction. With his dramatic interests Harsha must naturally have been familiar with Kālidāsa. This fact, as has often been pointed out, is apparent in the royal author's plays. The principal instances which indicate influence of Kālidāsa on Harsha are recorded in the Notes (pages 97–131, below) and merely require to be summarized, with some additions, here.

⁸ So, incidentally, Brahme and Paranjape, *Nāgānanda*, page x, since they hold that the heroine's attempt at suicide 'seems to have been used first in *Nāgānanda*, in imitation of the story of *Guṇāḍhya* which contains it, and next in the *Ratnāvalī*, the poet being evidently well pleased with it.'

The editions of Kālidāsa's dramas to which reference is made are the same as those cited in the Notes and listed in the 'Conspectus of Editions referred to,' above.

Priyadarśikā and Mālavikāgnimitra. It is natural to expect that a conventional play of court intrigue like the Priyadarśikā should present certain resemblances to Kālidāsa's Mālavikāgnimitra, which has a somewhat similar theme.¹ It is possible that the exhibition of singing and dancing in the playhouse (*pekkhāgharaa*) by the heroine Mālavikā, as arranged by the rival teachers of the histrionic art in the Mālavikāgnimitra (cf. Mālav., act 1 end, and act 2) may have given the suggestion for introducing the Mimic Play in the playhouse (*pekkhāghara*) in the Priyadarśikā (act 3). The situation of Mālavikā with her attendant, observed by the King and his Jester in concealment in the garden (Mālav., act 3, pp. 67–75), may perhaps have given a suggestion for the episode in the garden in Priya. (act 2, pp. 27–31). The imprisonment of Mālavikā by the jealous Queen (cf. Mālav., act 3 end, act 4 beg.) is a motive utilized also in Priya. (act 3 end, act 4 beg.). The role of the religious lady (*parivrājikā*) Kauśiki, as a friend of the Queen throughout the Mālavikāgnimitra, is similar to that of Sāṅkṛtyāyanī in the third and fourth acts of the Priyadarśikā (see note 38 on p. 116, below). The Jester's talk in his sleep about Mālavikā (Mālav., act 4, p. 120) betrays the secret of her meeting with the King, somewhat as Vasantaka's sleepy talk during the Mimic Play in Priya. (act 3, p. 65) reveals the intrigue of the King with reference to a meeting with Āranyakā. The magic use of the snake-stone to counteract the poison in the case of the Jester's feigned sting by a serpent in the fourth act of the Mālavikāgnimitra (pp. 101–105) may indirectly have given a hint for the employment of the magic formula to counteract the effect of the poison actually taken by Āranyakā in the fourth act of Priya. (pp. 85, 89).

Priyadarśikā and Vikramorvaśi. The Chamberlain's stanza

¹ On these resemblances see the observations of R. V. Krishnamachariar in his edition of the Priyadarśikā, Srirangam, 1906, Sanskrit introd. (*bhāṣmikā*), pp. xlvi–xlviii.

relating to his duties, in *Vikramorvaśī* (act 3, stanza 1), has some natural resemblances to that spoken by the Chamberlain in the Mimic Play in *Priya*. (act 3, stanza 3). The Jester's description of the stone seat covered with fallen blossoms in the garden in the *Vikramorvaśī* (act 2, pp. 20-21) reminds one of that by the Jester in the second act of *Priya*. (p. 23; cf. note 13 on p. 109). The last stanza of the second act of *Vikram*. (p. 37), with its description of the mid-day heat and its effect upon the peacock, bee, and waterfowl, may have been a prototype, though perhaps natural, for the similar picture of the heat in the last stanza of the first act of *Priya*. (p. 19). The allusion, moreover, to the leaping of the *śaphara*-fish in that particular stanza of *Priya*. is similar in expression to a verse in Kālidāsa's *Meghadūta*, 1. 40 (see note 87 on page 106, below). In the explanatory scene of the third act of *Vikramorvaśī* (pp. 38-39) the heroine's absentmindedness is referred to as having caused trouble through her making a mistake in a part assigned to her in a play; similarly, Āranyakā's absentmindedness is stated to have led to her enacting poorly her role in the play that was being prepared (*Priya.*, act 3, p. 39; cf. note 4 on p. 114). The King's humility in apologizing to the Queen in *Vikram.*, act 3, stanza 13 (p. 49), has a parallel (perhaps only natural under the circumstances) in a phrase in the apology in *Priya.*, act 4, stanza 2 (p. 77; cf. note 24 on p. 127).

Priyadarśikā and Śakuntalā. There are certainly reminiscences of the first act of the Śakuntalā in the second act of the *Priyadarśikā*. For instance, the 'idle talk' between the heroine and her maid in Śakuntalā (act 1, prose after stanza 27) is recalled by a passage in the second act of *Priya*. (p. 29; cf. note 48 on p. 112); and the incident of the bees tormenting the heroine, in the first act of Śakuntalā, surely suggested the episode in the second act of *Priya*. (p. 31; cf. note 53 on p. 112). The ruse on the part of the heroine to delay her departure, in the Śakuntalā (act 1, after stanza 32), reminds one of that in the second act of *Priya*. (p. 33; see note 61 on p. 112, below), while it might naturally be expected that there should be an allusion to obstacles in the path of

love in the third act of *Sakuntalā* (prose near end) and in the second act of *Priyadarśikā* (p. 35; cf. note 63 on p. 113).

Harsha's possible acquaintance with the dramas of Bhāsa. In Part 5 of this Introduction (p. lxxi) attention has been called to Harsha's dramatic predecessor Bhāsa in connection with the use of the Udayana legend. The possibility of Harsha's having some acquaintance with the plays of Bhāsa is not precluded, even though the subject requires fuller investigation in the future. The allusion in the third act of the *Priyadarśikā* (p. 51; cf. note 63 on p. 119) to King Vatsa Udayana's devoted follower Yaugandharāyaṇa, who assumed the disguise of a madman in order to release his master from captivity, as recorded in the legend, may perhaps have been suggested by Bhāsa's *Pratijñāyaugandharāyaṇa*, act 3 (see note 63 on p. 119, below), especially since the fire-episode in the fourth act of the *Ratnāvalī* may possibly be reminiscent of the fire-incident in Bhāsa's *Svapnavāsavadatta* (act 1). A common interest in the general legend of Udayana may have attracted Harsha to Bhāsa, but no close verbal parallels have thus far been observed.

Harsha's position in Sanskrit literature. The importance of Harsha as a king, author, and patron of letters (see Part 2 of this Introduction) naturally lent special luster to his name and works in after times. In the eyes of all later Hindu writers the *Ratnāvalī*, because of its excellence, was accorded a place of honor, and its influence was most marked. In this respect neither the Nāgānanda nor the *Priyadarśikā* can compete with it. Nevertheless the *Priyadarśikā* comes in for recognition through quotation for purposes of illustration, and an instance where it may have exercised a direct influence has been recorded below (note 75 on p. 131). As there noted, the next to the last stanza in the fourth act of Rājaśekhara's *Viddhaśālabhañjikā* presents a general, if not striking, resemblance to the next to the last stanza of *Priyadarśikā*, act 4. Search in the later dramatists would doubtless reveal a number of similar instances as evidence of the presumable influence of Harsha.

In the Sanskrit anthologies only one excerpt from the Priyadarśikā has thus far been noted: the opening stanza of the play is quoted under Harsha's name in the collection of elegant extracts entitled *Saduktikarṇāmṛta* (1. 114), by Śridharadāsa (see note 2 on p. 97, below). Among the writers on Hindu dramaturgy, Dhanika (end of 10th century A.D.), in commenting on Dhanamjaya's *Daśarūpa* (2. 82 and 92), twice cites the Priyadarśikā as illustrating certain elements of literary composition (see note 61 on p. 104, note 68 on p. 120); and, in elucidating DR. 4. 10, he quotes one of its stanzas (Priya. 1. 4), though without indicating its source (see note 28 on p. 100). In other rhetorical works no citations of the Priyadarśikā have as yet been noted.

Merits of the Priyadarśikā in general. While the play is conventional and does not exhibit any striking originality, it is nevertheless marked by a noteworthy simplicity in its general style and by the skill shown in the construction of its plot, the handling of incidents, and the portraiture of character. The metrical passages descriptive of nature and feeling are admirable, as a rule, and the language is not overstrained in reaching after effects.² Perhaps the most original feature that has been noted is the introduction of a play within a play, the Mimic Drama inserted in the third act constituting, as in *Hamlet*, an integral part of the action.³

8

LANGUAGE AND STYLE OF THE PLAY, AND CONSTITUTION OF THE PRESENT TEXT

Languages used in the play. As is customary in the classic drama of India, the characters in the Priyadarśikā speak two

² The style of the play is more fully discussed in part 8 of this Introduction, below.

³ See below, note 50 on p. 118, and the Appendix to the Introduction.

different languages, or one might almost say dialects, since in the nature of the case they are mutually intelligible. The Stage-manager and the male personages in the play proper, who all belong to the court circle, use the distinctively literary language, Sanskrit, with the single exception of the Jester, who as a comic character speaks Prâkrit, a stereotyped form of ancient colloquial speech. The women of all ranks use Prâkrit, except that the learned lady Sâṅkrtâyani speaks in Sanskrit throughout.¹

Characteristics of the style. The style of the play is markedly simple for a work of its kind and period, when the literature of conscious art, the so-called *kâvya* or ‘art-poetry,’ was producing the elaborate ingeniosities of Harsha’s contemporary, the romancer Bâna. The dialogue and narrative portions are for the most part in unadorned prose, though the language at times rises with the theme, as in the account of the attack on Vindhyaiketu in Act 1. There are also a few descriptive passages in Prâkrit characterized by the abundant use of compound words²; but they are relatively brief and do not unduly halt the progress of the action. The stanzas, which are the ‘high lights’ of a Sanskrit play, are in the Priyadarśikâ often an emotional or esthetic comment on the dramatic situation rather than a necessary part of it, and as such they are generally introduced with appropriate effect. Except for the occasional *ślesas*, or puns,³ which can be only approximately rendered into English, and the alliteration or sound-repetition,⁴ which a literal translation dare not attempt to reproduce, the style of the metrical portions offers no especial difficulties; but, in accordance with Krishnamachariar’s commentary, attention has been called in the notes to the various rhetorical figures (*alamkâras*) that are exemplified, since such ‘ornaments’ are regarded in the literary theory of ancient India as a vital part of the poetic effect.

¹ On the dialects used in the dramas and their conventional assignment to the various roles, see DR. 2. 97–99, ed. and tr. Haas, p. 75; SD. 432; Lévi, *Le Théâtre indien*, pp. 129–131.

² Note especially the Jester’s descriptions of the King’s captivity (Act 1, p. 11) and of the palace garden (Act 2, p. 23).

³ See Act 1, st. 5; Act 2, st. 5, 7; Act 3, st. 3, 8.

⁴ Notably in Act 1, st. 9; Act 4, st. 11, 12.

Constitution of the present text. Although manuscripts of the Priyadarśikā are fairly abundant,⁵ the printed editions show no divergences of such consequence as to establish the existence of different recensions, as in the case of the Sakuntalā, and there is not even question, as in the Ratnāvalī, concerning the interpolation of single stanzas. The comparative neglect of our play⁶ may have protected it from this form of textual corruption; but the fact that one stanza (Act 3, st. 6) is metrically defective, in conjunction with minor difficulties in other passages,⁷ shows that the manuscript tradition is not above suspicion. In constituting a working text for the purposes of the present volume, as indicated in the Preface, the edition of Krishnamachariar has generally been followed, the more important variants in Gadre's text being mentioned in the notes. The fewer instances in which Gadre's readings have been adopted in preference to Krishnamachariar's are stated in the following list. Not included are mere variations in orthography and in the application of the rules of euphonic combination (*samdhī*), nor, for the reasons discussed below (p. xciv), most of those relating to the form of Prākrit words.

| | GADRE | KRISHNAMACHARIAR |
|----------------------|--|----------------------|
| Act 1, p. 4, bottom | <i>deśād ḍagatena</i> | <i>deśāgatena</i> |
| p. 6, top | <i>śrutam</i> | <i>śrutā</i> |
| p. 6, bottom | <i>Viṣkambhakah</i> | [wanting] |
| p. 12, middle | <i>niṣkrāntā</i> | <i>niṣkrāntah</i> |
| Act 2, p. 34, top | <i>tathā kurutah</i> | [wanting] |
| Act 3, p. 44, top | <i>iha vi</i> | <i>iha</i> |
| p. 44, bottom | <i>kiṇi cit parāṇimukhī tiṣṭhati</i> | [wanting] |
| p. 52, middle | <i>jāva se</i> | <i>jāva</i> |
| p. 54, middle | <i>pattiāsi</i> | <i>pattiesi</i> |
| p. 68, top | <i>kahāṇi na ḍāṇasi</i> | <i>kahāṇi jāṇasi</i> |
| Act 4, p. 74, middle | <i>paḍikka</i> | <i>paḍi</i> |
| p. 82, middle | <i>Vāsavadattām apavārya</i> | <i>apavārya</i> |

⁵ See the list in the Bibliography, p. xv, above.

⁶ See part 7 of this Introduction, pp. xc-xci, above.

⁷ Especially in the first speech of the Jester, Act 1, p. 10; cf. notes 54 and 56 thereon, at p. 103.

The earlier edition by Vidyāsāgara (Calcutta, 1874) has also been consulted in doubtful passages, but it contains so many gross errors that a collation of its readings would yield little profit. The Vizagapatam edition of 1880 was unfortunately not available for reference.

Treatment of the Prākrit forms. The constitution of the Prākrit portions of the text was a more difficult problem, which could not well be settled by adhering to the printed editions but demanded a certain degree of independent judgment. According to the usual rules, the Prākrit of the prose passages should be the Śaurasenī, and the two stanzas (Act 3, stanzas 8 and 9) sung by the heroine should be in the Māhārāṣṭrī dialect.⁸ The editions of Krishnamachariar and Gadre do indicate this distinction to some extent, but they very frequently, and in some cases consistently, give the Māhārāṣṭrī forms in the prose parts of the text, e. g. always *taha* instead of *tadhā*, and *kaham* for *kadham*.⁹ Not only do they thus confuse the two dialects, but they present many forms which are not correct in either and in some instances offend against the elementary rules of Prākrit phonology. To reprint the Prākrit passages in the condition in which the Indian editors have left them would therefore have perplexed the students for whom the transliterated text was especially intended, besides being contrary to the practice of the best scholars, who have not hesitated, in editing the dramas, to depart from manuscript authority in this regard.¹⁰

⁸ See the references in note 1, above; also Pischel, *Grammatik der Prākrit-Sprachen*, §§ 12, 22. For a convenient list of some of the chief differences between these two dialects, see Konow and Lanman, *Karpūra-mañjari*, p. 200.

⁹ Conversely, in Act 3, st. 8, the texts of K. and G. have the Śaurasenī *edum* in place of the Māhārāṣṭrī form *eum*.

¹⁰ The following remarks by Hillebrandt in the preface to his edition of the Mudrārākṣasa, pp. ii–iii, Breslau, 1912 (with reference to the Māgadhī dialect), state the guiding principle clearly. ‘At all events, by following the rules of the grammarians we gain firm ground, while by following the manuscripts and their varying practice we are constantly troubled by the feeling of inconsistency. It is, of course, impossible to write once *gaśca*, and at another time in the same dialect *gaccha*, and therefore we are forced to normalize the text even where no manuscript authorizes us to do so.’

It has therefore seemed advisable to normalize the Prākrit in the Priyadarśikā in general accordance with the rules of the grammarians and the readings of the most authoritative texts as compiled and discussed by Pischel in his monumental *Grammatik der Prākrit-Sprachen*; but in cases where there was the possibility of a doubt the readings of Krishnamachariar or Gadre have been retained.¹¹ Cappeller's editions of the Ratnāvalī (in Böhtlingk's *Sanskrit-Chrestomathie*, 3d ed., pp. 326–382, Leipzig, 1909) and of the Śakuntalā (Leipzig, 1909) have been compared for the parallel forms found therein, and much help has been derived from the Prākrit vocabularies and the apparatus criticus in Konow's edition of the Karpūramañjarī and in Hillebrandt's edition of the Mudrārākṣasa. That a wholly satisfactory result cannot be obtained without full manuscript evidence must be admitted; but it is hoped that the form of the Prākrit text here presented will approximate that which we should expect to find in a work of the classic period.

¹¹ Thus, for example, the present passive participle *parittānti* (p. 32, top), the gerund *buddhia* (p. 64, middle), and *vodia*, 'physician' (p. 90, middle, cf. also *vodittanam*, p. 88, bottom), though difficult of explanation, have been retained. On the other hand, the gerundive *sumarāidavvo* has been emended to *sumarāvidavvo* (p. 28, middle), because of the form *sumarāvemi* immediately following; and the anomalous participle *samtappāi* has been changed to *samtappidāim* (p. 40, bottom), since *samtappideṇa* occurs shortly before. On p. 46, top, the reading *ṇaccidasesam* of the texts has been corrected to *ṇaccidarrvasesam*, because the gerundive is demanded by the sense and actually occurs in the parallel passage at the beginning of Act 3 (p. 38).

9

METERS OF THE STANZAS IN THE PLAY¹

[For the preparation of this section relating to the meters particular thanks are due to DR. GEORGE C. O. HAAS, sometime Fellow in Indo-Iranian Languages, Columbia University.]

Number and variety of the stanzas. The Priyadarśikā contains fewer stanzas and shows less variety of metrical structure than either of the other dramas attributed to Harshadeva.² In its 49 stanzas only 8 different verse-forms are employed, three of these occurring only once each; and 21 stanzas, or somewhat less than half, are in a single meter, the *śārdūlavikṛīdita*.

Description of the meters employed. In the order of frequency the meters used are as follows:—

- a. *śārdūlavikṛīdita*. 21 stanzas: 1. 1, 3, 6, 7, 11; 2. 1, 3, 6, 7, 10;
 3. 4, 5, 7, 10, 13, 14, 15; 4. 1, 3, 9, 11.
 - - -, ˘ ˘ -, ˘ - ˘, ˘ ˘ -, | - - ˘, - - ˘, -
 (Hindu scheme: *ma sa ja sa ta ta ga*).³

A caesural pause (*yati*) is required after the 12th syllable.—When, at a caesural point in any meter, final and initial vowels are merged as a result of euphonic combination, the samdhi-syllable generally precedes the pause; in a number of cases, however,

¹ The data of Stenzler (Kühnau, 'Metrische Sammlungen aus Stenzler's Nachlass,' *ZDMG*. 44. 43–44) are not entirely accurate for this play.

² In the Ratnāvali there occur 83 stanzas in 12 varieties of meter; in the Nāgānanda, 120 stanzas in 13 varieties. (In this statement of the number of varieties a few unclassified Prākrit stanzas are disregarded.)

³ The mnemonic definition-śloka of this compendious Hindu system of metrical description is:—

*ādimadhyāvasāneṣu ya-ra-tā yānti lāghavam,
 bha-ja-sā gauravaṇ yānti, ma-nau tu guru-lāghavam.*

(Halāyudha's Mṛtasamjivani, introductory stanza 9; cf. Weber, *Indische Studien*, 8. 216.) All that need be added is that *la* (suggesting *laghu*) represents a single light syllable, and *ga* (suggesting *guru*) a heavy one.

the sam̄dhi-syllable follows the pause (as in *kamalen|ālokyate, stanabharen|āyam*)—an arrangement declared allowable by Halāyudha on Piṅgala 6. 1 (cf. Weber, *Indische Studien*, 8. 464–465). The lines in which this occurs are: 1. 2a; 2. 6d, 10d; 3. 5b, 10a, 14c, 14d.

- b. *āryā*. 10 stanzas: 1. 5, 8; 2. 5, 9; 3. 1, 6, 9, 12; 4. 6, 7.

A *jāti* (i.e. merely quantitative) meter consisting of two lines of 30 and 27 syllabic instants (morae) respectively, with a pause after the 12th mora in each line. For a graphic scheme see Ballini, 'La poesia profana,' *Studi Italiani di Filologia Indo-Iranica*, vol. 8 (1912), pp. 91–94.—The stanza Priya. 3. 6, the text of which is defective, has been regarded as probably composed in the *āryā* meter, although in its present form the second line is irregular.—The sixth foot of the first line of Priya. 4. 6 is u u u u . Although the usual form for this foot is u - u , the form with four light syllables is specifically mentioned as permissible in Piṅgala 4. 17, 18. (The statement of Lanman, *Sanskrit Reader*, pp. 316–317, that this foot *must* be u - u , should thus be slightly modified in the direction of greater latitude.)—One *āryā* stanza, Priya. 3. 9, is in Prākrit.

- c. *sragdharā*. 8 stanzas: 1. 2, 9, 12; 2. 2, 4; 3. 11; 4. 5, 12.

$- - -, - \text{u} -, - | \text{u u}, \text{u u u}, \text{u} - | - , \text{u} - -, \text{u} - -$

(Hindu scheme: *ma ra bha na ya ya ya*.)

Caesural pauses occur after the 7th and 14th syllables.

- d. *vasantatilakā*. 5 stanzas: 1. 10; 3. 2; 4. 2, 4, 8.

$- - \text{u}, - \text{u} \text{u}, \text{u} - \text{u}, \text{u} - \text{u}, -, -$

(Hindu scheme: *ta bha ja ja ga ga*.)

There is no caesura. (Borooh, *Sanskrit Grammar*, vol. 10 [Prosody], p. 116, § 273, Calcutta, 1882, demands a caesural pause after the 8th syllable, but some of his own examples refute his statement, and the caesura is probably purely optional. It is not

mentioned by Halāyudha on Piṅgala 7. 8.)—Whereas in most of the so-called *samavṛtta* meters *syllaba anceps* is allowed only at the end of the even pādas, we find a light syllable (counting as heavy) at the end of Priya. 1. 10 a; 4. 2 a, c; 4. 8 a—a license which is declared to be allowable in *vasantatilakā* and the like by SD. 575, com. (tr. Ballantyne and Mitra, p. 283).

e. *upajāti*. 2 stanzas: 1. 4; 3. 3.

— — ˘, — — ˘, ˘ — ˘, — , — }
˘ — ˘, — — ˘, ˘ — ˘, — , — }

in any combination.

(Hindu scheme: *ta ta ja ga ga* and *ja ta ja ga ga*.)

This meter is merely a combination of pādas of *indravajrā* and *upendravajrā*; or, in other words, the first syllable is *syllaba anceps*. There is no caesura.

f. *śikharī*. 1 stanza: 4. 10.

˘ — —, — — —, | ˘ ˘ ˘ ˘, ˘ ˘ — , — ˘ ˘, ˘ , —

(Hindu scheme: *ya ma na sa bha la ga*.)

This meter has a caesura after the sixth syllable.

g. *mālinī*. 1 stanza: 2. 8.

˘ ˘ ˘, ˘ ˘ ˘, — — | — , ˘ — —, ˘ — —

(Hindu scheme: *na na ma ya ya*.)

A caesura follows the eighth syllable of each pāda.

h. *gīti*. 1 stanza: 3. 8.

A *jāti* meter consisting of two lines of 30 syllabic instants (morae) each, with a pause after the 12th mora in each line. For a graphic scheme see Ballini, 'La poesia profana,' *Studi Italiani di Filologia Indo-Iranica*, vol. 8 (1912), pp. 100–101.—This stanza is in Prākrit.

List of the meters in order of occurrence. The meters of the several stanzas are set forth in the following list:—

Act 1

1. *sārdūlavikrīdita*
2. *sragdhārā*
3. *sārdūlavikrīdita*
4. *upajāti*
5. *āryā*
6. *sārdūlavikrīdita*
7. *sārdūlavikrīdita*
8. *āryā*
9. *sragdhārā*
10. *vasantatilakā*
11. *sārdūlavikrīdita*
12. *sragdhārā*

Act 2

1. *sārdūlavikrīdita*
2. *sragdhārā*
3. *sārdūlavikrīdita*

4. sragdhārā

5. *āryā*
6. *sārdūlavikrīdita*
7. *sārdūlavikrīdita*
8. *mālinī*
9. *āryā*
10. *sārdūlavikrīdita*

Act 3

1. *āryā*
2. *vasantatilakā*
3. *upajāti*
4. *sārdūlavikrīdita*
5. *sārdūlavikrīdita*
6. *āryā* [defective]
7. *sārdūlavikrīdita*
8. *gīti* [in Prākrit]
9. *āryā* [in Prākrit]
10. *sārdūlavikrīdita*

11. sragdhārā

12. *āryā*
13. *sārdūlavikrīdita*
14. *sārdūlavikrīdita*
15. *sārdūlavikrīdita*

Act 4

1. *sārdūlavikrīdita*
2. *vasantatilakā*
3. *sārdūlavikrīdita*
4. *vasantatilakā*
5. *sragdhārā*
6. *āryā*
7. *āryā*
8. *vasantatilakā*
9. *sārdūlavikrīdita*
10. *śikhariṇī*
11. *sārdūlavikrīdita*
12. *sragdhārā*

10

FLOWERS, TREES, AND SHRUBS MENTIONED IN THE PLAY

[The material presented in this section relating to the flora was collected by DR. G. PAYN QUACKENBOS, Instructor in Latin at the College of the City of New York, who was at one time a student in the Indo-Iranian Department at Columbia University.]

Introduction. The range of flowers, trees, and shrubs mentioned in the Priyadarśikā, as well as the identification of the individual plants, may be ascertained from the following list of floral terms. In order to facilitate further investigation, references are given to W. Roxburgh, *Flora Indica*, 3 vols., Serampore, 1832; E. Balfour, *Cyclopaedia of India*, 3d ed., 3 vols., London, 1885; and J. D. Hooker, *The Flora of British India*, vols. 1–5, London, 1872–1890 [vols. 6–7 were not available]. The passages in which the several words occur are indicated by reference to the *translation*.

(in which they can be more easily found than in the text), the words *top*, *middle*, and *bottom* denoting respectively the upper, middle, and lower third of the page. Words occurring in the stage-directions are distinguished by the affixed letters 's.d.', and the total number of occurrences of each term is appended within square brackets at the right margin.

**FLORAL TERMS
(IN SANSKRIT ALPHABETICAL ORDER)**

ambhoruha: lotus, *Nelumbium speciosum*. See *kamala*.

Act 2, stanza 4 c, page 27. [1]

utpalā: water-lily, *Nymphaea* (Roxburgh, 2. 576–579; Hooker, 1. 114–115). Cf. *nīotpala*.

Act 3, stanza 15 b, page 69 (tr. 'lotus'). [1]

kadali: the plantain (or 'banana'), *Musa sapientum* (Roxburgh, 1. 663–664). A plant with a stalk about 12 feet in height, with smooth, vivid green leaves, 6 feet long by 2 wide, large purple flowers, and bearing from 150 to 180 plantains. See Balfour, 2. 1015, col. 2.

Act 1, stanza 9 d, page 15.

Act 2, page 33, middle.

page 33, bottom (s.d.).

Act 3, page 39, middle.

page 43, middle.

[5]

kamala: lotus, *Nelumbium speciosum* (Roxburgh, 2. 647–650; Hooker, 1. 115–116). See Balfour, 2. 1080, col. 2.

Act 2, page 23, middle.

page 25, middle.

stanza 6 d, page 29.

page 31, top (s.d.).

page 31, top.

page 33, bottom.

stanza 9, page 35.

Act 4, stanza 8, page 87.

[8]

kamalinī: a lotus plant; a group of lotuses. See *kamala*.

Act 2, page 29, middle (s.d.).

page 31, middle.

Act 3, page 41, bottom.

page 45, middle (s.d.).

[4]

kuvalaya: water-lily, *Nymphaea*. Cf. *utpalā*.

Act 2, stanza 8 d, page 33.

[1]

kusuma: flower.

Act 2, page 23, middle.

page 23, bottom.

page 27, bottom.

Act 3, page 43, top.

[4]

gulma: clump of bushes.

Act 2, page 29, top.

Act 3, page 39, middle.

[2]

tamāla: name of a medium-sized tree. *PWb.* says: 'Xanthochymus pictorius Roxb.; die Blüthe ist weisslich.' Apte: 'Name of a tree with a very dark bark.' Monier-Williams: 'dark-barked (but white-blossomed), Xanthochymus pictorius; [also] a sort of black Khadira tree, L[exicographers].' Balfour, 3. 1098, col. 2: 'This beautiful tree is remarkable for its black [!] flowers. . . . [It grows in mountainous and wooded districts] and is cultivated in gardens. (Roxb. 2, p. 633.)' [Evidently Balfour has confused the color of the bark and that of the flowers.] Hooker, 1. 269, calls it *Garcinia Xanthochymus* and states that the flowers are white.

Act 2, page 23, middle.

[1]

taru: tree.

Act 1, stanza 12 c, page 19.

Act 2, stanza 4 b, page 27.

[2]

nalinī: lotus, *Nelumbium speciosum*; a group of lotuses; a place abounding in lotuses. See *kamala*.

Act 2, page 29, middle.

stanza 10 c, page 37 (meaning: 'pool').

Act 3, page 43, top.

page 43, top (s.d.).

page 45, top.

page 45, middle.

page 45, bottom.

[7]

nilotpala: blue water-lily, *Nymphaea cyanea* (Roxburgh, 2. 577–578), *Nymphaea stellata*, var. *cyanea* (Hooker, 1. 114). Balfour, 2. 1117, col. 1: 'has large bluish flowers.'

Act 2, page 31, middle.

Act 3, page 57, bottom.

page 57, bottom (s.d.).

page 67, top (s.d.).

page 67, top.

[5]

pañkaja: lotus. See *kamala*.

Act 2, stanza 5 b, page 27.

[1]

padma: flower of the lotus, *Nelumbium speciosum*. See *kamala*.

Act 1, page 5, bottom.

Act 2, stanza 2 c, page 23.

page 29, middle.

stanza 7 d, page 31.

stanza 8 b, page 33.

stanza 10 a, page 35.

Act 3, stanza 11 a, page 63.

[7]

pallava: twig, shoot, bud (always with reference to hands).

Act 2, page 27, bottom.

page 31, top.

stanza 9 c, page 35.

[3]

puṣpa: flower.

Act 2, page 29, bottom (s.d.).

[1]

bakula: a rather tall tree, *Mimusops Elengi*, Linn. (Roxburgh, 2. 236-238; Hooker, 3. 548). Balfour, 2. 950: 'It has dark, evergreen, oblong, alternate leaves, and small pale brown or white, sweet-smelling, fragrant flowers, of moderate size.' According to the convention of poets, it puts forth blossoms when sprinkled with mouthfuls of wine or nectar by lovely young women; cf. *Ratnāvali*, act 1, stanza 19, ed. Godabole and Parab, p. 10.

Act 2, page 23, middle.

[1]

bandhūjīva: name of a plant, *Pentapetes phoenicea*. See *bandhūka*.

Act 3, stanza 14 b, page 69.

[1]

bandhūka: name of a plant, *Pentapetes phoenicea* (Roxburgh, 3. 157-158; Hooker, 1. 371-372). Balfour, 3. 178, col. 1: 'Its flowers yield a mucilaginous cooling juice, used in special diseases; considered to be astringent. It is an erect growing plant; flowers axillary, large, expand at noon, of a bright red colour, and drop by daylight next morning.' Balfour refers to Powell [?], 1, p. 333. *PWb.* gives the alternative botanical designation *Terminalia tomentosa*; on this, which is a tall tree, see Balfour, 3. 850, col. 2.

Act 2, page 23, middle.

stanza 3 c, page 25.

[2]

mālatī: jasmine, *Jasminum grandiflorum*, Linn. (Roxburgh, 1. 100; Hooker, 3. 603). *PWb.*: 'mit weissen, sehr wohlriechenden Blüthen, die sich gegen Abend öffnen.' Balfour, 2. 420, col. 1: 'It is the most exquisitely fragrant species of the genus, and is very generally cultivated, the oil being much prized as a perfume; and the large white flowers, having a most powerful scent, and being in blossom throughout the year, are used in garlands on all festive occasions.'

Act 2, page 23, middle.

Act 3, page 41, bottom.

[2]

latā: a creeper.

Act 2, page 23, middle (*mālatī*).

page 27, bottom (reference to arms). [2]

śirīṣā: name of a tree, *Mimosa sirissa* (Roxburgh, 2. 544–545), *Albizzia Lebbek* (Hooker, 2. 298), with fragrant, but very delicate flowers (R. Schmidt, *Beiträge zur indischen Erotik*, 1st ed., pp. 221, 325, Leipzig, 1902). This same tree is called also *Acacia speciosa* (*Acacia sirissa*, Buch.). Balfour, 1. 14–15: ‘Attains an extreme height of 30 feet, and circumference 4½ feet, the height from the ground to the intersection of the first branch being 22 feet.’

Act 2, stanza 3 a, page 23.

[1]

śephālikā: a small tree, *Nyctanthes arbor-tristis*, Linn. (Roxburgh, 1. 86–87; Hooker, 3. 603–604). Balfour, 2. 1116, col. 1: ‘A charming little tree, with rough scabrous leaves, well known for the delicious though evanescent perfume of its flowers. . . . Its delicate orange and white blossoms pour the most delicious fragrance on the evening air and then fall in showers.’

Act 2, stanza 2 a, page 23.

page 25, top.

page 25, bottom.

page 29, middle.

[4]

saptacchada: a tree (*Echites scholaris*, Linn.), *Alstonia scholaris* (Hooker, 3. 642). *PWb.*: ‘benannt nach der Zahl ihrer quirlförmig gestellten Blätter.’ Balfour, 1. 82–83: ‘considerable-sized tree; . . . the whole plant abounds in a milky juice.’ See *saptaparna*.

Act 2, stanza 2 b, page 23.

[1]

saptaparna: a tree (*pādapa*), *Alstonia scholaris*. The feminine in -ī is the name of the plant *Mimosa pudica* (on which see Balfour, 2. 950, col. 1), but the masculine (as here) is a synonym of *saptacchada*, q.v.

Act 2, page 23, bottom.

[1]

APPENDIX

NOTES ON THE USE OF A PLAY WITHIN A PLAY ON THE SANSKRIT STAGE¹

The introduction of a play within a play, or the employment of such dramatic interludes, is familiar to every student of the English stage since the days of Hamlet's 'Mousetrap.' The same dramatic device was known to the playwrights of India, and it is interesting to find that the import and character of these episodic performances were duly taken into consideration by Sanskrit dramatic critics of antiquity.

An episodic play is likened by De Quincey to a picture within a painted scene. Its purpose, dramatically, is to develop the action or to bring out character. On the English stage, for example, the play scene in Hamlet is a turning-point in the drama; and the action is similarly advanced by the inserted dramatic performance in Kyd's Spanish Tragedy and in Greene's James the Fourth. An example of the employment of a play within a play chiefly in order to develop character is found in the Sir Thomas More (perhaps the earliest instance of such a dramatic interlude in English), or again in the Interlude of the Nine Worthies in Love's Labour's Lost. The double usage of this dramatic element seems to be united in just proportion and in even balance when we come to the tradesman's play of Pyramus and Thisby in Midsummer Night's Dream. So much by way of introduction.

From the histrionic standpoint, the occurrence of a play within a play implies a considerable previous dramatic development and history: this is not a dramatic device that naturally belongs to the infancy of the drama; it occurs usually in the more advanced stages of the art. The preliminary steps that gave rise to the play within play we can easily trace in England. Its growth is readily

¹ Reprinted with minor alterations from an article by A. V. Williams Jackson, 'Certain Dramatic Elements in Sanskrit Plays, with Parallels in the English Drama,' in *American Journal of Philology*, vol. 19 (1898), pages 242-247.

seen from the old Interlude, which was the last piece of scaffolding used in the pre-Elizabethan drama before we have the completed edifice of the actual great drama under Renaissance influences. In India, unfortunately, we cannot trace [aside from the plays of Bhāṣa] the evolution of the pre-Kālidāsaṇ drama, nor do we have the play within play in Kālidāsa's dramatic works, and yet in his successors the episodic performance appears fully developed.

In the Sanskrit dramatic canons the name of a little play incorporated within an act is *garbhāṅka* or *garbhanāṭaka*, 'embryo-play'; this is defined in the Sāhityadarpaṇa, ch. 6, 279, ed. Roer, p. 127; tr. Ballantyne and Mitra, p. 176:—

*aṅkodarapraviṣṭo yo raṅgadvārāmukhādīmān
aṅko 'parah sa garbhāṅkah sabījah phalavān api*

'A secondary act which is incorporated into the body of an act, and which has its own Preliminaries, Introduction, etc., and has a Germinal Scene (lit. 'seed') and a Dénouement (lit. 'fruit'), is known as a *Garbhāṅka* (i.e. interlude, play within play).'

The Sanskrit commentary to the passage cites the dramatic interlude of 'Sītā's Svayamvara' in Rājaśekhara's Bālarāmāyaṇa as an illustration of the Garbhāṅka: *yathā bālarāmāyaṇe . . . sītā-svayamvaro nāma garbhāṅkah* (text, p. 127; transl., p. 176). Three instances of the Garbhāṅka will be examined here (cf. also *PWb.* and Apte, *Skt.-Engl. Dict.*), and one or two other scenes in the Sanskrit drama that are somewhat kindred to the Garbhāṅka will be noticed in addition. These latter stand in about the same relation to the episodic play as the masque and dumb-show scenes in Shakespeare's Cymbeline, Pericles, and Hamlet. If space allowed it, attention might also be given to the nature of the Viṣkambhaka, or Explanatory Scene, which is inserted between the acts as an induction or prelude, and serves somewhat the same dramatic office as that discharged by the Chorus in Shakespeare's Henry the Fifth [cf. Daśarūpa I. 116, ed. and tr. Haas, p. 34, New York, 1912]. The discussion, however, is limited to the single point under consideration, the Garbhāṅka.

Neither in Śūdraka, the reputed author of the Mṛcchakaṭikā, nor in Kālidāsa's three dramas, have we an example of a play

within play. The intermezzo of the dancing and song scene in the Mālavikāgnimitra (act 2) is not a point for consideration here. In the Vikramorvaśi the Garbhāṅka might perhaps have been introduced with advantage. In this drama Kālidāsa might possibly have arranged as a play within a play the brief story of 'Lakṣmī's Choice,' the dramatic production in which the divine nymph Urvaśi made the fatal blunder in speaking her line falsely. This he has chosen instead to give in narrative in the Viśkambhaka (see also the definition of *viśkambhaka* in SD. 308).

The first real instance of the play within play is to be found in the Priyadarśikā of Śrī-Harshadeva (7th century A. D.). The extensive dramatic allusions in this piece and the elaborate preparations for this cleverly introduced scene on which the play turns remind one remotely of the numerous dramatic references in Love's Labour's Lost, Hamlet, or Midsummer Night's Dream. The plot of the Priyadarśikā is a story of love and court intrigue at the palace of King Vatsa, or Udayana. On the evening of the Kau-mudi festival, a play is to be presented for the entertainment of the Queen. The circumstances of the scene are to represent, in a complimentary manner, how King Vatsa first won the love and the hand of his royal consort by giving her lessons upon the lute. The queen's maid-in-waiting (the lost princess Priyadarśikā in disguise) is to play the role of the erstwhile princess Vāsavadattā. One of the court maidens is to assume male disguise and to impersonate the king. But King Vatsa has actually fallen deeply in love with Priyadarśikā, and by cunning intrigue it is arranged that he himself shall assume the role of instructor in music, and shall play the part of love-making to the fair Priyadarśikā in the very presence of the Queen. So real does the action seem that the Queen heartily applauds, until the realism surpasses ordinary bounds and she discovers the ruse to which she has been a victim and interrupts the scene, when the performance is stopped somewhat as in the Hamlet episode. This interpolated play-scene occupies the major part of the third of the four acts which make up this bright little comedy, and it forms an integral part of the drama; for, after it, the in-

cognito heroine is discovered to be the long-lost princess whom Fate and her father had before betrothed to the king, and she is received as his youngest wife. The whole scene is one that is well managed, and the situation which is brought about by this Garbhāṅka is cleverly designed.

The next dramatist of India who makes use of the dramatic interlude is the renowned Bhavabhūti, in the eighth century of our era. In the last act (act 7) of his well-known drama, the Uttarārāmacarita, or Latter Deeds of Rāma, there occurs a theatrical representation which is as much essential to the solution of the piece as is the kindred masque in the last act of Shakespeare's *Cymbeline*. The story is the familiar one; the play is a sort of Sanskrit Winter's Tale. Like Leontes in the Winter's Tale, Rāma has banished his faithful wife Sītā, and he has never seen the twin sons, Kuśa and Lava, that were born in the forest wilds. Like Guiderius and Aviragus, reared by old Belarius in the *Cymbeline*, they have grown to be youths of heroic mold. In the sixth act of the play, Fate has restored these manly striplings to their father's arms. But the joy is not complete; Sītā, the counterpart of the patient Griselda, must be restored, and for this touching scene Bhavabhūti has chosen the device of a miniature play or masque in which the circumstances of the birth and youth of the royal lads are re-enacted before the father. A sense of the lapse of time that has taken place in the play is produced as in the *Cymbeline*. The scene is worth describing in the next paragraph, as it conveys a good idea of the manner in which such a masque-production was conducted on the Sanskrit stage, and it brings out the point which was noted above, that of adding reality to a play by making its own actors spectators at a mimic play within itself. The principal details of the scene may be gathered from the following notes and parallels.

Rāma, filled with grief for the loss of his banished wife, comes to the banks of the Ganges, where a play of the revered sage Vālmīki is to be presented. One is reminded of Shakespeare's lines in the *Midsummer Night's Dream*: 'this green plot shall be

our stage, this hawthorn-brake our tiring house.' The audience take their seats as in the Hamlet play. The stage-manager (*sūtradhāra*, *Uttara*. act 7, near beg.), in strict dramatic fashion, speaks the prologue. The circumstances attending upon the birth of Rāma's sons in the forest are now enacted, even with such graphic detail as bringing, or pretending to bring, the infant babes upon the stage. The divine promise of their future greatness is made, and the purity of their mother, the chaste Sītā, is vindicated. So vivid does the scene become that Rāma is moved to tears and grief ; but his cup is turned from bitterness and sorrow to overflowing sweetness and joy when the fictitious Sītā of the mimic play, like Hermione of the Winter's Tale, is found really to be his wife and she takes her place by his side as queen, instead of the golden statue which Rāma had set up (*hiranmayī sūtāyāḥ pratikṛtiḥ*, acts 2, 3, and 7).

The third example of the *Garbhāṅka* is the illustration given in the commentary to the *Sāhityadarpana* passage cited above (ch. 6, 279). It is found in act 3 of the long ten-act play *Bālārāmāyaṇa* of *Rājaśekhara*, whose date is placed between the ninth and the tenth centuries of our era. For the text see *Bālārāmāyaṇa*, ed. Govindadeva Śāstri, pp. 58–85. The story is the familiar one in the Rāma cycle, and it is excellently summarized in Lévi's *Le Théâtre indien*, pp. 272–277, of which I have made use. The demon-king Rāvaṇa, as an unsuccessful suitor for the hand of the beautiful Sītā, has become the sworn enemy of her husband, Rāma. The play describes how he pines away with hopeless love. A dramatic troupe visits his palace under the directorship of Kohala ; arrangements are made to have a performance before the king (*Bālārāmāyaṇa*, act 3, p. 58, ed. G. Śāstri). By happy or unhappy chance, the subject of the miniature play is the betrothal of Sītā to Rāma (*sītāsvayamvara iti nāṭakam*). The *Garbhāṅka*, interlude or interpolated spectacle, begins ; and its action, as before noted, serves to make the actual drama itself more realistic. The very scene is enacted of Rāma's triumph over all rivals ; the enraged Rāvaṇa can scarce suppress the fury of his heart, in spite

of efforts made to pacify him and despite the assurance that it is a mere exhibition or spectacle (*prekṣāṇa*) [cf. note 84 on Act 3 of the Priyadarśikā, in the present volume, page 121]. The players' scene is interrupted as in Hamlet, and the Garbhāṅka comes to a close: *iti niskṛntāḥ sarve, sītāsvayamvara nāma garbhāṅkah*, p. 85, ed. Govindadeva Śāstri. A similar interruption of a mimic play was recorded above in the case of the Priyadarśikā. While speaking of the Bālārāmāyaṇa from the dramatic standpoint, mention might be made in passing of the idea of the use of the marionettes or puppet representation which is alluded to in the Viṣkambhaka to act 5 of this play and developed in the course of the act, but the likeness is more remote.

Three plays, accordingly, have here been examined as illustrating the use of an interpolated act or miniature play. These are Harshadeva's Priyadarśikā, Bhavabhūti's Uttararāmacarita, and Rājaśekhara's Bālārāmāyaṇa. The list may be extended by further reading.

Finally, attention may be drawn in this connection to an element or dramatic incident that is akin to the dumb-show or Prospero's beautiful masque in the Tempest: it is the scene in Harshadeva's Ratnāvali (act 4, p. 68, ed. Godabole and Parab; cf. Wilson, *Theatre of the Hindus*, 2. 306 ff.) in which the king and the queen sit and watch the magician Saṃvara-Siddhi waving his bunch of peacock feathers (*picchakām bhrāmayan*) and conjuring up before the mind's eye marvels and wonders that surpass even the surprises which Prospero's wand called forth for Ferdinand and Miranda. It is true that this scene is merely a performance to the mind's eye and does not strictly come within the scope of a play within a play, but it requires mention because it resembles the masque element or dumb-show incident and causes the regular action of the drama to be suspended for the time being and also contributes to the dénouement. Another example comparable with this, but really one that is more important, as it forms the opening of the action of the play in which it occurs, is the magic scene in Rājaśekhara's Karpūramāñjari [act 1, ed. Konow and Lanman, text, pp. 26-36,

transl., pp. 236-242]. In this the sorcerer Bhairavānanda, through his art as a wizard, brings upon the stage the fair heroine, with whom the king falls in love. The scene reminds one in its character of the parallel situation in Marlowe's famous play in which Faustus beholds the vision of Helen of Troy (*Doctor Faustus*, ed. Ward, pp. 38-41, Oxford, 1892). Both these illustrations, it is true, lie strictly outside the present subject, but there is at least an indirect kinship with the interpolated play.

In conclusion it may be said that enough has been brought forward to show that the device of a play within a play was employed with good effect in the Sanskrit drama. The employment of this element in the far-away dramas of India is not without interest, for it is a device that was unknown to the classic drama of Greece and Rome; nor does it seem to have been elaborated elsewhere until we find it fully developed and flourishing in our own drama at its rise during the great age of Queen Elizabeth. The *garbhāṅka* of early India is therefore the play within a play of later Europe. Orient and Occident, after all, are not so remote from each other in art.

TEXT AND TRANSLATION

DRAMATIS PERSONAE

Stage-manager (*sūtradhāra*), who appears in the Induction and probably recites the two stanzas of the Invocation at the opening of the play.

Vatsarāja, or **Udayana**, King of Kauśāmbī, hero of the drama.
Vasantaka, Jester (*vidūṣaka*), friend and confidant of the KING.
Rumanvant, minister to VATSARĀJA.

Vijayasena, general of the army of VATSARĀJA.

Vinayavasu, chamberlain (*kañcukin*) of Dṛḍhavarman, King of the Āṅgas.

Vāsavadattā, daughter of King Mahāsena-Pradyota, Queen to VATSARĀJA.

Āranyakā, whose real name is **Priyadarśikā** (or **Priyadarśanā**), daughter of King Dṛḍhavarman and heroine of the play, living unknown at VATSARĀJA's court as attendant to the QUEEN.

Manoramā, a female attendant, confidante of ĀRANYAKĀ.

Indīvarikā, a maid-servant (*ceti*) of the QUEEN.

Kāñcanamālā, a handmaiden of the QUEEN.

Sāṅkṛtyāyanī, an elderly lady of rank and associate of the QUEEN.

Yaśodharā, portress (*pratihārī*), female doorkeeper at VATSARĀJA'S court.

A Bard, behind the scene at the close of Act I.

Retinue attendant upon the QUEEN.

CHARACTERS OF THE MIMIC PLAY

Vāsavadattā, daughter of King Mahāsena—acted by ĀRANYAKĀ.
Vatsarāja—acted by himself.

Kāñcanamālā, handmaiden of VĀSAVADATTĀ—acted by herself.

Chamberlain of Mahāsena—presumably acted by a chamberlain of VATSARĀJA.

NOTE. The heroine is the daughter of King Dṛḍhavarman and his unnamed consort, who is the sister of Aṅgāravatī, mother to Queen Vāsavadattā (Act 4, notes 6, 41, 51). Consequently the heroine and the Queen in our drama are daughters of sisters and therefore first cousins, as shown in the dénouement.

Place: The scene is laid at the palace of Vatsarāja at Kauśāmbī.

The Explanatory Scene of Act 1, however, is laid in some part of the Vindhya Forest.

Time: Fifth century B.C., in the first part of the reign of Udayana Vatsarāja. (See Introduction, part 5.)

Duration of the Action: Somewhat more than a year, from one autumn to the next. (See Introduction, part 4.)

Note. The superior figures in the Translation refer to the Notes, pages 97-131. In order to avoid cumbersome figures, the Notes on each Act are numbered separately.

PRIYADARŚIKĀ

PRATHAMO 'NKAH

[Prastāvanā]

[Nāndī]

Dhūmavyākuladṛṣṭir indukiraṇair āhlāditāksī punah
paśyantī varam utsukā 'natamukhī bhūyo hriyā Brahmanah
serṣyā pādanakhendudarpaṇagate Gaṅgām dadhāne Hare
sparśād utpulakā karagrahavidhau Gaurī śivāyā 'stu vah [1]

api ca :—

Kailāsādrāv udaste paricalati Gaṇesū 'llasatkautukeṣu
kroḍam mātuḥ Kumāre viśati Viṣamuci prekṣamāne saroṣam
pādāvaṣṭambhasīdadvapuṣi Daśamukhe yāti Pātālamūlam
kruddho 'py āśliṣṭamūrtir bhayaghanam Umayā pātu tuṣṭah
Śivo naḥ [2]

(nāndyante)

Sūtradhāraḥ. (parikramya) adyā 'ham vasantotsave
sabahumānam āhūya nānādigdeśād āgatena rājñāḥ śrī-
Harṣadevasya pādapadmopajīvinā rājasamūheno 'ktah: yathā
'smatsvāminā śrī-Harṣadevenā 'pūrvavasturacanālāmkr̥tā

PRIYADARŚIKĀ

ACT I

[INDUCTION]¹

[INVOCATION]

Her glance is troubled by the smoke [of the altar], and yet her eyes
are gladdened by the moonbeams;
She looks with longing at the bridegroom, but again bows down her
face through modesty in Brahma's presence;
She feels jealousy [when she beholds], reflected in the mirror of
the moonlike nails of her feet, Hara (Siva) supporting Gaṅgā;
Yet she is thrilled by his touch in the rite of hand-clasping.—May
She, Gaurī (Pārvatī), be gracious unto you!² [1]

And again³ :—

Mount Kailāsa⁴ upheaved is quaking, the Gaṇas⁵ manifest their
amazement,
Kumāra⁶ clings to his mother's lap, the poison-venting Serpent⁷ glares
with rage,
his frame tottering on his firm-set feet⁸ ;
And the Ten-headed One (Rāvana) descends to the depths of Pātāla,⁹
Yet Siva, for all his wrath, is delighted at being embraced by Umā¹⁰
(Pārvatī) in the excess of her fear.—May He protect us! [2]

(At the end of the Invocation¹⁰ :)

STAGE-MANAGER.¹¹ (*Walking around.*) Today¹² at the Spring
Festival¹³ I was very respectfully summoned by the group of
kings¹⁴ assembled from various regions as vassals at the lotus-feet
of His Majesty King Harsha, and was thus addressed: 'We
have heard by a series of rumors that our lord, His Majesty King

Priyadarśikā nāma nāṭikā kṛte 'ty asmābhīḥ śrotraparamparayā śrutam, na tu prayogato dṛṣṭā. tat tasyai 'va rājñāḥ sarvajanahṛdayāhlādino bahumānād asmāsu cā 'nugrahabuddhyā yathāvat prayogena tvayā nāṭayitavye 'ti. tad yāvan nepathyaracanām kṛtvā yathābhilaśitam sampādayāmi. (*parito 'valokya*) āvarjitāni sāmājikamanāṁsi 'ti me niścayah. kutah,

śrī-Harśo nipuṇaḥ kaviḥ pariṣad apy eṣā guṇagrāhiṇī¹
loke hāri ca Vatsarājacaritaṁ nāṭye ca dakṣā vayam
vastv ekaikam apī 'ha vāñchitaphalaprāpteh padam kim
punar
madbhāgyopacayād ayam samuditah sarvo guṇānām gaṇaḥ
[3]

(*nepathyābhimukham avalokya*) aye katham prastāvanābhuy-
dyate mayi vidiṭāsmadabhiprāyo 'ngādhipater Dṛḍhavarmanāḥ
kañcukino bhūmikām kṛtvā 'smadbhrāte 'ta evā 'bhivartate.
tad yāvad aham apy anantarabhūmikām sampādayāmi. (iti
niśkrāntah)

iti prastāvanā

[Viṣkambhakaḥ]

(*tataḥ praviśati Kañcuki*)

Kañcuki. (*śokaśramam nāṭayan niḥsvasya*) kaṣṭam bhoḥ
kaṣṭam.

rājño vipad bandhuviyogaduhkham
deśacyutir durgamamārgakhedah
āsvādyate 'syāḥ kaṭuniṣphalāyāḥ
phalam mayai 'tac cirajīvitāyāḥ [4]

Harsha, has composed a play¹⁶ called Priyadarśikā, graced by the treatment of a novel subject¹⁸; but we have not seen it produced. So you ought to have it acted in appropriate style out of high respect for the King himself, who gladdens¹⁷ the hearts of all men, and also with the idea of conferring a favor on us.' Accordingly, after arranging the costumes,¹⁸ I shall proceed to do as requested. (*Looking around.*) I am convinced that the minds of the audience are favorably inclined. For,

His Majesty Harsha is a skilful poet, this assemblage, too, is appreciative of merit,

The story of Vatsarāja¹⁹ is a popular subject, and we are expert in acting.

Any one of these facts assures the attainment of the desired result, But how much more so does this whole set of excellences when combined through my abundant good fortune!²⁰ [3]

(*Looking toward the dressing-room.*) Why, here comes my brother, just as I am engaged in the Induction²¹; he has learned of my intention, and has assumed the part of the chamberlain of Drḍhavarman,²² king of the Āngas.²³ So I shall proceed to enact the next part.²⁴ (*Exit.*)

END OF THE INDUCTION

[EXPLANATORY SCENE]²⁵

(*Enter the CHAMBERLAIN [VINAYAVASU].*)

CHAMBERLAIN.²⁶ (*Acting²⁷ as if sad and weary; sighing.*) Alas, oh, alas!

The misfortune of my king, the grief of separation from my kinsmen, Exile from my country, the fatigue of a hard journey— This I taste as the fruit of a long life, Bitter and fruitless!²⁸ [4]

(saśokam savismayam ca) tādṛśasyā 'pi nāmā 'pratihataśakti-trayasya Raghu-Dilipa-Nalatulyasya devasya Dṛḍhavarmano matprārthyamānā 'py anena svaduhitā Vatsarājāya datte 'ti baddhānuśayena Vatsarājo bandhanān na nivartata iti ca labdhārandhrena sahasā 'gatya Kaliṅgahatakena vipattir idṛśī kriyata iti yatsatyam upapannam api na śraddadhe. katham ekāntaniṣṭhuram idṛśam ca daivam asmāsu. yena sā 'pi rāja-putrī yathā katham cid enām Vatsarājāyo 'paniya svāminam anṛṇam kariṣyāmi 'ti matvā mayā tādṛśād api pralayakāla-dāruṇād avaskandasambhramād apavāhya devasya Dṛḍhavarmano mitrabhāvānvitasyai 'vā 'tavikasya nrpater Vindhya ketor gr̥he sthāpitā sati snānāya nā 'tidūram ity Agastyatīrthaṁ gate mayi kṣaṇāt kair api nipatya hate Vindhya ketau rakṣobhir iva nirmānuṣikṛte dagdhe sthāne na jñāyate kasyām avasthāyām vartata iti. nipuṇam ca vicitam etan mayā sarvam sthānam. na ca jñātam kiṁ tair eva dasyubhir nītā 'tha vā dagdhe 'ti. tat kiṁ karomi mandabhāgyah.

(vicintya) aye evam śrutam mayā: bandhanāt paribhraṣṭah Pradyotatanayām apahṛtya Vatsarājaḥ Kauśāmbīm āgata iti. kiṁ tatrai 'va gacchāmi. (nihsvasyā 'tmano 'vasthām paśyan) kiṁ iva hi rājaputryā vinā tatra gatvā kathayiṣyāmi. aye kathitam cā 'dya mama Vindhya ketunā: mā bhaiṣīḥ. jivati tatrabhavān mahārājo Dṛḍhavarmā gāḍhaprahārajarjarikṛto baddhas tiṣṭhatī 'ti. tad adhunā svāminam eva gatvā pāda-paricaryayā jīvitaśeṣam ātmānah saphalayiṣyāmi. (parikrāmyo 'rdhvam avalokya) aho atidāruṇatā śaradātapasya, yad evam anekaduḥkhasamṛtāpitēna 'pi mayā tiksṇo 'vagamyate.

ghanabandhanamukto 'yam kanyāgrahaṇāt parām tulām
prāpya

(With sadness and amazement.) To think [that it could have happened] to such a one³⁹ as King Dr̥ḍhavarman, the possessor of the three irresistible powers,⁴⁰ the equal of Raghu, Dilīpa, and Nala!⁴¹ [Yet] the accursed Kaliṅga,⁴² harboring resentment because Dr̥ḍhavarman had given his daughter⁴³ to Vatsarāja, although he himself had sought her in marriage, and finding his opportunity in the fact that Vatsarāja was still in captivity, has suddenly appeared and brought about this disaster. I cannot believe it, though it has actually come to pass. How excessively cruel is such⁴⁴ a fate for us! For I had thought to free my master of his obligation by bringing the princess somehow or other to Vatsarāja; accordingly I carried her out of the turmoil even of that onslaught which was terrible as doomsday, and placed her in the house of the forest-king Vindhyaketu,⁴⁵ who was amiably disposed toward my lord Dr̥ḍhavarman. When I had gone to the Pool of Agastya⁴⁶ to bathe, because it was no great distance away, in a moment some foes made an attack like demons, slew Vindhyaketu, destroyed the people, and gave the place to the flames. Now I do not know in what plight the princess is, and, although I have carefully searched the entire place, I have not found out whether she was taken away by those savages or was burned. So what am I, unhappy man, to do?

(Reflecting.) Ah! I have heard that Vatsarāja has escaped from captivity, carrying off the daughter of Pradyota, and has reached Kauśāmbī.⁴⁷ Shall I go thither? (Sighing as he beholds his plight.) What in the world⁴⁸ am I to say if I go there without the princess? Ah, Vindhyaketu said to me today: 'Have no fear.⁴⁹ His Majesty⁵⁰ King Dr̥ḍhavarman is alive, but he is disabled by severe wounds⁵¹ and is a prisoner.' So I will go now to my master and will devote the remainder of my life to his service. (Walking around, glancing upward.) Oh, how pitiless is the consuming heat of the autumn sun!⁵² For I feel its penetration, consumed as I am by many miseries.

The sun,⁴⁸ set free from <the bondage of the clouds>,⁴⁴ has reached «Libra next after occupying Virgo»,⁴⁵

ravir adhigatasvadhāmā pratapati khalu Vatsarāja iva [5]
 (iti niṣkrāntah)

iti viṣkambhakah

(tataḥ praviśati Rājā Vidūṣakaś ca)

Rājā.

bhṛtyānām avikāritā parigatā dṛṣṭā matir mantriṇām
 mitrāṇy apy upalakṣitāni vidiṭah paurānurāgo 'dhikam
 nirvyūḍhā raṇasāhasavyasanitā strīratnam āsāditam
 nirvyājād iva dharmataḥ kim iva na prāptam mayā bandhanāt
 [6]

Vidūṣakah. (*saroṣam*) bho vaassa, kadham tam jevva
 dāsie uttamā bandhaṇahadaam pasaṁsesi. tam dāṇim visu-
 marehi. jaṁ tadhā ṇavaggaho via gaavadi khalakhalāamāṇa-
 lohasiinkhalābandhapāḍikkhalantacalāṇo sunṇadukkara[piṣuṇi-
 anta]hiaasam̄tāvo rosavasuttambhidadiṭṭhi garuakaraphoḍida-
 dharaṇimaggo raañisu vi aniddāsuham anubhūdo si.

Rājā. Vasantaka, durjanah khalv asi. paśya.

dṛṣṭam cārakam andhakāragahanam no tanmukhendudyutih
 piḍā te nigalasvanena madhurās tasyā giro na śrutāḥ
 krūrā bandhanarakṣiṇo 'dyā manasi snigdhāḥ kaṭākṣā na te

And blazes forth, having regained «his proper effulgence»;
 Just as Vatsarāja, set free from «close confinement», has reached
 «the highest ascendancy after marrying the maiden»,
 And blazes forth [in regal splendor], having regained «his own
 domain». [5]

(*Exit.*)

END OF THE EXPLANATORY SCENE⁴⁶

(*Enter KING and JESTER.*)

KING.

I am convinced of the constancy of my servitors, I have seen the wisdom of my councilors,
 I have also proved my friends and know full well the devotion of my people;
 I have satisfied⁴⁷ my passion for the dangers of battle, I have won the pearl of women—
 What, indeed, have I not gained by my captivity, as though by piety⁴⁸ unfeigned?⁴⁹ [6]

JESTER.⁵⁰ (*Angrily.*) My dear fellow,⁵¹ why do you praise that whoreson,⁵² damnable captivity? Forget it now. For, like a newly taken lordly elephant, whose feet are tripped by the shackles of the iron chains as they rattle again and again,⁵³ whose torment of heart is futile and hard to bear,⁵⁴ whose eye is in a fixed stare through the force of his rage, whose heavy trunk tears up the ground⁵⁵—thus you have experienced⁵⁶ [captivity] without the joy of sleep even at night.

KING. Vasantaka,⁵⁷ you certainly are a rascal. Look!
 You saw only the dungeon dense with gloom, and not the radiance of her moonlike face;
 You were tormented by the clank of the fetters, and did not hear her honeyed accents;
 You still have in mind the cruel prison-guards, and not her loving glances⁵⁸;

doṣān paśyasi bandhanasya na punah Pradyotaputryā guṇān
[7]

Vidūṣakaḥ. (*sagarvam*) bho, jaī dāva bandhanām suhaṇibandhanām bhodi, tā kīsa tumām Dīḍhavammā baddho tti Kaliṅgaraṇṇo uvari rosām bandhesi.

Rājā. (*vihasya*) dhiñ mūrkha, na khalu sarvo Vatsarājaḥ, ya evam Vāsavadattām avāpya bandhanān niryāsyati. tad āstām tāvad iyan kathā. Vindhya ketor upari bahūny ahāni Vijayasenasya presitasya, na cā 'dyā 'pi tatsakāśāt kaś cid āgataḥ. tad āhūyatām tāvad amātyo Rumanvān. tena saha kim cid ālapitum icchāmi.

(*praviśya*)

Pratihāri. jedu jedu devo. eso kkhu Vijaaseno amacco Rumanṇo vi pađihārabhūmim uvaṭṭhidā.

Rājā. tvaritam praveśaya tau.

Pratihāri. jam devo āñavedi. (*iti niṣkrāntā*)

(*tataḥ praviśati Rumanvān Vijayasenaś ca*)

Rumanvān. (*vicintya*)

tatkṣanam api niṣkrāntāḥ kṛtadoṣā iva vinā 'pi doṣena praviśanti śaṅkamānā rājakulam prāyaśo bhṛtyāḥ [8]

(*upasṛtya*) jayatu devaḥ.

Rājā. (*āsanam nirdiśya*) Rumanvan, ita āsyatām.

Rumanvān. (*sasmitam upaviśya*) esa khalu jita-Vindhya-ketur Vijayasenaḥ praṇamati.

(*Vijayasenas tathā karoti*)

Rājā. (*sādaram pariśvajya*) api kuśalī bhavān.

Vijayasenaḥ. adya svāmināḥ prasādāt.

Rājā. Vijayasena, sthiyatām.

You see the defects of captivity, but not the merits of Pradyota's daughter.⁵⁹ [7]

JESTER. (*With importance.*) Sir, if bondage is a bond of bliss, why then do you bind your wrath upon King Kaliṅga for having Dṛḍhavarman thrown into bondage?⁶⁰

KING. (*Laughing.*) Out on you, idiot! Not everyone is a Vatsarāja to escape from bondage in this way and take a Vāsavādattā with him. So let the subject rest now. Many days have passed since Vijayasena was dispatched against Vindhyaketu,⁶¹ and as yet nobody has come from him. So let the minister Rumanvant⁶² be summoned at once. I wish to talk over something with him.

(Enter PORTRESS.)

PORTRESS.⁶³ Hail, hail to Your Majesty! Here are Vijayasena and the minister Rumanvant standing at the threshold.

KING. Have them enter immediately.

PORTRESS. As Your Majesty commands. (Exit.)

(Enter RUMANVANT and VIJAYASENA.)

RUMANVANT. (*Reflecting.*)

Servitors generally enter the king's presence with misgiving. Like culprits, though without guilt, even when they have been gone but an instant.⁶⁴ [8]

(Approaching.) Hail to Your Majesty!

KING. (*Pointing to a seat.*) Rumanvant, be seated here.

RUMANVANT. (*With a smile, sitting down.*) Vijayasena, the vanquisher of Vindhyaketu, bows here before you.

(VIJAYASENA bows.)

KING. (*Embracing him graciously.*) Is Your Honor well?

VIJAYASENA. Now [I am], through my Lord's favor.

KING. Vijayasena, be seated.⁶⁵

(*Vijayasena upavīśati*)

Rājā. Vijayasena, kathaya Vindhya ketor vṛttāntam.

Vijayasena h. deva, kim aparam kathayāmi. yādṛśah svāmini kupite.

Rājā. tathā 'pi vistarataḥ śrotum icchāmi.

Vijayasena h. deva, śrūyatām. ito vayam devapādā-deśād yathādiṣṭena karituragapadātisainyena mahāntam apy adhvānaṇ divasatrayeṇo 'llaṅghya prabhātavelāyām atarkitā eva Vindhya ketor upari nipatitāḥ smaḥ.

Rājā. tatas tataḥ.

Vijayasena h. tataḥ so 'py asmadbalatumulakalakalā-karṇanena pratibuddhaḥ kesari 'va Vindhya kandarān nirgatyā Vindhya ketur anapekṣitabalavāhano yathāsaṁnihitakatipaya-sahāyah sahasā svanāmo 'dghoṣayann asmān abhiyoddhum pravṛttah.

Rājā. (*Rumanvantam avalokya sasmitam*) śobhitam Vindhya ketunā. tatas tataḥ.

Vijayasena h. tato 'smābhīr ayam asāv iti dviguṇatara-baddhamatsarotsāhair mahatā vimardena niḥśeṣitasaḥāya eka eva vimarditādhikabalakroḍhavego dāruṇataram samprahāram akarot.

Rājā. sādhu Vindhya ketu, sādhu sādhu.

Vijayasena h. kim vā varṇyate. deva, saṃkṣepato vijnāpayāmi.

pādātam pattir eva prathamatarām uraḥpeśamātreṇa piṣṭvā dūrān nītvā śaraughair hariṇakulam iva trastam aśvīyam āśāḥ

sarvatro 'tsṛṣṭasarvapraharaṇanivahas tūrṇam utkhāya khad-gam

paścāt kartum pravṛttah karikarakadalikānanacchedalilām

(VIJAYASENA *sits down.*)

KING. Vijayasena, tell the tidings about Vindhya ketu.

VIJAYASENA. Your Majesty, what more can I tell? He has felt my Lord's anger.⁶⁶

KING. Even so, I wish to hear in detail.

VIJAYASENA. Your Majesty, hear. With an army of elephants, cavalry, and infantry, as directed by Your Majesty's command, we traversed the road from here, though long, in three days.⁶⁷ At daybreak, while our presence was wholly unsuspected, we fell upon Vindhya ketu.

KING. Then, then?

VIJAYASENA. Then, aroused by hearing the tumultuous din of our forces, Vindhya ketu himself rushed forth like a lion from a cave in the Vindhya mountains, and, without waiting for his forces or his chariot,⁶⁸ and having only the few followers that chanced to be at hand, shouted his name⁶⁹ and proceeded at once to engage us.

KING. (*Looking at RUMANVANT, with a smile.*) Well done by Vindhya ketu! Then, then?

VIJAYASENA. Then, with the cry 'There he is!' and with efforts redoubled by our fury, we annihilated his followers by our mighty onslaught. But Vindhya ketu, all alone as he was, impelled by overpowering anger at the crushing blow, made a still fiercer attack.

KING. Bravo, Vindhya ketu! Bravo, bravo!

VIJAYASENA. How can it be described? Your Majesty, I shall relate it briefly.

Himself on foot, he first of all pressed down the foot-soldiers by the mere pressure of his breast;
 With showers of arrows he scattered the panic-stricken cavalry afar in every direction like a troop of gazelles.
 When he had discharged on all sides his whole supply of missiles, he quickly unsheathed his sword,
 And thereupon proceeded to engage in the sport of cutting off our elephants' trunks as if they were a plantain grove.⁷⁰ [9]

evam balatritayam äkulam eka eva
kurvan kṛpānakirāṇacchuritāṁsakūṭah
śastraprahāraśatajarjaritoruvaksāḥ
śrāntaś cirād vinihato yudhi Vindhyaketuh [10]

Rājā. Rumanvan, satpuruṣocitam mārgam anugacchato yatsatyam vrīditā eva vayaṁ Vindhyaketor marañena.

Rumāṇvān. deva, tvadvidhānām eva gunaikapakṣapātinām ripor api guṇāḥ prītim janayanti.

Rājā. Vijayasena, apy asti Vindhyaketor apatyam yatrā 'sya paritoṣasya phalam darśayāmi.

Vijayasenaḥ. deva, idam api vijñāpayāmi. evam sa-bandhuparivāre hate Vindhyaketau tam anusṛtāsu sahadharma-cāriṇiṣu Vindhyaśikharāśriteṣu janapadeṣu śūnyabhūte tatsthāne hā tāta hā tāte 'ti kṛtakṛpaṇapralāpā Vindhyaketor veśmany ābhijātyānurūpā kanyakā tadduhite 'ty asmābhīr ānītā dvāri tiṣṭhati. tām prati devaḥ pramāṇam.

Rājā. Yaśodhare, gaccha gaccha. tvam eva Vāsavadattāyāḥ samarpaya. vaktavyā ca devī: bhaginibuddhyā tvayai 'va sarvadā draṣṭavyā. gītanṛttavādyādiṣu viśiṣṭakanyakoci-tam sarvam ūkṣayitavyā. yadā varayogyā bhaviṣyati tadā mām smāraye 'ti.

Pratihārī. jam devo āṇavedi. (iti niṣkrāntā)

(nepathye Vaitālikah)

lilāmajjanamaṅgalopakaraṇaśnānīyasampādinah
sarvāntahpuravāravibhramavatiloκasya te samprati

While singlehanded he was thus throwing our threefold force⁷¹ into confusion,
 His towering shoulders gashed by flashing swords,⁷²
 His broad chest⁷³ torn by blows of a hundred weapons,
 The exhausted Vindhya^{ketu} was at last struck down in the fight.⁷⁴ [10]

KING. Rumanvant, we are in truth put to the blush by the death of Vindhya^{ketu}, who has gone the way befitting brave men.⁷⁵

RUMANVANT. Your Majesty, to persons of your disposition, who are solely partial to virtue, even an enemy's virtues cause delight.

KING. Vijayasena, is there any child of Vindhya^{ketu} toward whom I may show a token of my appreciation?

VIJAYASENA. Your Majesty, I shall tell about this also. When Vindhya^{ketu} had thus been killed along with his kinsmen and retainers, and his faithful wives⁷⁶ had followed him [in death], when his people had taken refuge on the summits of the Vindhya Mountains, and the place had been deserted, we heard in the dwelling of Vindhya^{ketu} a piteous lament⁷⁷ ‘Oh, father, father!’ uttered by a maiden whose beauty matched her noble birth. Thinking that she was his daughter, we brought her hither, and she is standing at the door. It is for Your Majesty to decide regarding her.⁷⁸

KING. Yaśodharā,⁷⁹ go at once and entrust her yourself to Vāsavadattā. Say to the Queen that she is to regard her always in the light of a sister,⁸⁰ and is to have her taught everything that a noble damsel should know concerning singing, dancing, instrumental music, and the other accomplishments.⁸¹ When she becomes of marriageable age the Queen is to remind me.

PORTRESS. As Your Majesty commands. (*Exit.*)

(A Bard⁸² *behind the scenes.*)

Now the entire company of the beauties⁸³ in thy zenana
 Are preparing for the pleasure-bath the articles requisite for its enjoyment;

āyāsaskhaladaṁśukāvyavahitacchāyāvadātaiḥ stanair
utkṣiptāparaśātakumbhakalaše 'vā 'lamkṛtā snānabhūḥ [11]

Rājā. (*ūrdhvam avalokya*) aye katham nabhomadhyam
adhyāste bhagavān sahasradīdhitiḥ. samprati hi—

ābhāty arkāṁśutāpkvathad iva śapharovartanair dīrghi-
kāmbhaś
chatrābhām nṛttalilāśithilam api śikhī barhabhāram tanoti
chāyācakram tarūṇām harīnaśisur upaity ālavālāmbulubdhah
sadyas tyaktvā kapolam viśati madhukarah karṇapālīm
gajasya [12]

Rumanvan, uttiṣṭho 'ttiṣṭha. praviṣyā 'bhyantaram eva krta-
yathocitakriyāḥ satkṛtya Vijayasenam Kaliṅgocchittaye
preṣayāmaḥ.

(*iti niṣkrāntāḥ sarve*)

iti prathamo 'ñkah

And when through the exertion their garments slip down, their breasts,
gleaming with the beauty disclosed,
Make the bathing-place adorned as if with a second set of upraised
golden bowls.⁸⁴ [11]

KING. (*Looking upward.*) Why, the Blessed One of a Thousand Rays⁸⁵ has reached mid-heaven!⁸⁶ For now—

The water of the pool glitters with the leaping of the *saphara*-fish⁸⁷
as if boiling with the heat of the sun's rays;
The peacock spreads his heavy tail fan-wise,⁸⁸ though it is drooping
from the gay dance;
The fawn, eager for the water in the basins⁸⁹ around the trees, seeks
the circle of their shade;
The bee now leaves the elephant's temples⁹⁰ and hides itself in the
flap of his ear.⁹¹ [12]

Rumanvant, up, arise! Let us⁹² go within and, after duly attending to our duties, entertain Vijayasena and dispatch him to destroy Kalinga.⁹³

(*Exeunt omnes.*)

END OF THE FIRST ACT

DVITĪYO 'NKAH

(*tataḥ pravīśati Viḍūṣakah*)

V i d ū ṣ a k a h. nām bhaṇido mhi Indīvariāe: jadhā, ajja, uvavāsaniamatṭhidā devī Vāsavadattā sotthivānaṇanimittam saddāvedi tti. tā jāva dhārāgharujjāṇadigghiāe ḡhāia devī-pāsam gadua kukkuḍavādām karissam. anṇadhā kadham amhāṇam sarisā bamhaṇā rāaüle paḍiggaham karenti. (*nepathyābhimukham avalokya*) kadham eso piavaasso ajja devī virahukkanṭhāvinodaṇanimittam dhārāgharujjāṇam jevva patthido. tā jāva vaassena saha jjevva gadua jadhodidam anu-ciṭṭhissam.

(*tataḥ pravīśati sotkanṭho Rājā*)

Rājā.

kṣāmām maṅgalamātramaṇḍanabhṛtam mandodyamālāpinim
āpāṇḍucchavinā mukhena vijitaprātastanendudyutim
sotkanṭhām niyamopavāsavidhinā ceto mamo 'tkaṇṭhate
tām draṣṭum prathamānurāgajanitāvasthām ivā 'dya priyām
[i]

V i d ū ṣ a k a h. (*upasṛtya*) sotthi bhavado. vadḍhadu
bhavam.

Rājā. (*vilokya*) Vasantaka, kasmāt prahrṣṭa iva laksyase.

V i d ū ṣ a k a h. accadi kkhu devī bamhaṇam.

Rājā. yady evam tataḥ kim.

V i d ū ṣ a k a h. (*sagarvam*) bho, idiso kkhu bamhaṇo, jo ca-

ACT II

(Enter JESTER.)

JESTER. Now I've been told by Indīvarikā: 'Worthy sir,¹ Queen Vāsavadattā is engaged in the observance of a fast and summons you for the *svastivācana* rite.'² So, after bathing in the pool of the garden of the fountain-house,³ I shall go into the Queen's presence and make a noise like a cock.⁴ Otherwise how are Brahmans like us to get donations at court? (*Looking toward the dressing-room.*) Why, here is my dear friend now, just on his way to the garden of the fountain-house in order to dispel the lovesickness caused by [the Queen's] absence. So I'll go along with my friend and do as I said.

(Enter KING, with a lovesick air.)

KING.

Emaciated is she, wearing only the auspicious ornaments,⁵ speaking slowly and with effort,
Outvying with the pale⁶ hue of her countenance the light of the moon
at dawn,⁷
Full of longing as she observes the fast she has vowed.—My heart
longs
This day to see my beloved,⁸ who appears in a state like that pro-
duced by first love.⁹ [1]

JESTER. (*Approaching.*) Hail to Your Honor! May you prosper!

KING. (*Looking around.*) Vasantaka, why do you look so happy?

JESTER. Why, the Queen is doing honor to a Brahman.

KING. If so, what of it?

JESTER. (*With importance.*) O sir, such a Brahman! For I, indeed, shall be the first to receive from the Queen's hand the

duvvedapañcavedachaṭṭhavedabamhaṇasahassapajjāule rāaüle
padhamam̄ aham̄ jevva devīsaāsādo sotthivāṇam̄ lahemī.

Rājā. (*vihasya*) vedasam̄khyayai 'vā 'veditam brāhmaṇyam. tad āgaccha mahābrāhmaṇa. dhārāgrhodyānam eva gacchāvah.

Vidūṣakaḥ. jaṁ bhavam̄ ānavedi.

Rājā. gacchā 'grataḥ.

Vidūṣakaḥ. bho, ehi, gacchamha. (*parikramyā 'valokya ca*) vaassa, pekkha pekkha aviradapaṭantavivihakusumasumārasilādalucchaṅgassa parimalaṇiliṇamahuarabharabhaggabāūlamāladiladājālaassa kamalagandhagahaṇuddāmārudapajavabuddhabandhūabandhanāssa aviralatamālatarupihidātavap-pāsassa assa dhārāgharujjāṇassa sassiriadam̄.

Rājā. vayasya, sādhv abhihitam. atra hi—

vṛntaiḥ kṣudrapravālasthagitam iva talam bhāti śephālikā-nām

gandhah. saptacchadānām sapadi gajamadāmodamoham̄ karoti

ete co 'nnidrapadmacyatubahalarajahpuñjapiṅgāṅgarāgā
gāyanty avyaktavācaḥ kim api madhuliho vāruṇipānamattāḥ
[2]

Vidūṣakaḥ. bho vaassa, edam̄ pi dāva pekkha pekkha, jo eso aviralapaṭantakusumaṇiaro ajja vi pattantaragalanta-varisāvasāṇasalilabindū via lakkhiadi sattavaṇṇapāavo.

Rājā. vayasya, samyag utpreksitam. bahv eva sadṛśam jaladasamayasya. tathā hi—

bibhrāṇā mṛdutām śiṛṣakusumaśrīhāribhiḥ śādvalaiḥ
sadyaḥ kalpitakuṭṭimā marakataksodair iva ksālitaiḥ

svastivācana offering in the palace, though it is thronged with thousands of Brahmans who know four Vedas, five Vedas, six Vedas!¹⁰

KING. (*Laughing.*) The quality of a Brahman is known by the number of his Vedas! So come along, great Brahman. Let us go to the garden of the fountain-house.

ESTER. As Your Honor commands.

KING. You go first.¹¹

ESTER. Come, sir, let us go. (*Walking about¹² and looking.*) Dear fellow, look, look at the loveliness of this garden of the fountain-house, where the surface of the stone slab¹³ is made soft by the various flowers that ceaselessly fall upon it, where the buds of the *bakula* tree and of the jasmine creeper are broken down by the weight of the bees enveloped in the fragrance, where the stems of the *bandhūka* flowers are stirred by the wanton breeze charged with the perfume of the lotus, and where the sunlight and the heat are shut out by the dense *tamāla* trees.¹⁴

KING. Well expressed, dear fellow; for here

The ground shines with the stems of the *sephalika* flowers¹⁵ as if it were covered with fragments of coral;
 The perfume of the *saptacchadas*¹⁶ conveys momentarily the impression of the sweet odor of the elephant's ichor;
 Here, too, the bees, their bodies tawny-colored with the abundant mass of pollen that is shaken from the full-blown lotuses,
 Hum a kind of confused song,¹⁷ drunk with nectarous drafts.¹⁸ [2]

ESTER. My dear fellow, look, look at this, too—how this *saptaparna* tree,¹⁹ with its mass of flowers falling constantly, seems now as if it had drops of water trickling between its leaves at the close of the rainy season.

KING. A happy simile, dear fellow. It is very like the rainy season; for,

The earth here, which recently was clothed in softness through its grassplots surpassing the loveliness of the *sīrīsa* flowers,²⁰
 And which had a pavement fashioned, as it were, of pure emerald-dust,

esā samprati bandhanād vigalitair bandhūkapuśpotkarair
adyā 'pi kṣitir indragopakaśataiś channe 'va samlakṣyate [3]

(*tataḥ praviśati Ceṭī*)

Ceṭī. āñatta mhi devie Vāsavadattāe: hañje Indīvarie, ajja mae Agatthimahesino aggho dādavvo. tā gaccha tumam. sehāliākusumamālam lahu geñhia āaccha. esā vi Āraṇṇiā dhārāgharujjāñadigghiāe jāva jjevva viasidāim kamalāim ṇa athāhilāsiṇā sujjeṇa maülāvianti tāva jjevva lahuam avaciṇia āacchadu tti. esā tavassini tam digghiam ṇa jāñādi. tā geñhia tam gamissam. (*nepathyābhīmukham avalokya*) ido ido Āraṇṇie ehi.

(*tataḥ praviśaty Aranyaakā*)

Āraṇyaakā. (*sabāspodvegam ātmagatam*) tadhā ṇāma tārise vamse uppannāe aṇṇajanam āñāvia thidāe sampadam parassa mae āñatti kādavva tti natthi kkhu dukkaram devvassa. adha vā maha jjevva eso doso, jeṇa jāñantie vi ṇa vāvādido appā. tā kiṁ sampadam karissam. adha vā dukkaram dāñim mae cintidam. varam jevva edam pi. ṇa uṇa attaṇo mahagham vamsam paāsaantie mae lahuikido appā. tā kā gadī. jadhābhanidam anucitthissam.

Ceṭī. ido ehi Āraṇṇie.

Āraṇyaakā. iam āacchāmi. (*śramam nātayanti*) hañje, dūre kiṁ ajja vi digghiā.

Ceṭī. esā sehāliāgummantaridā. tā ehi, odaramha.

(*avataraṇam nātayataḥ*)

Rājā. vayasya, kiṁ anyad iva cintayasi. nanu bravimi: bahv eva sadṛśam jaladasamayasya.

Seems now at this moment as if covered with hundreds of cochineal-insects,²¹

Because of the quantities of *bandhūka* flowers²² that have dropped from their stems.²³ [3]

(Enter a MAIDSERVANT [INDIVARIKĀ].)

MAIDSERVANT. Queen Vāsavadattā has commanded me: 'Indivarikā, my girl,²⁴ I have to offer an oblation²⁵ today to the great sage Agastya.²⁶ So do you go and bring back quickly a garland of *śephālikā* flowers; and let Āranyakā²⁷ here quickly gather and bring back from the pool of the garden of the fountain-house the full-blown lotuses before they are closed by the sun, eager to set.' That poor girl does not know the pool, so I shall get her and go there. (Looking toward the dressing-room.) This way, this way, Āranyakā, come!

(Enter ĀRANYAKĀ.)

ĀRANYAKĀ. (With tears and agitation; to herself.) To think that I, who am sprung from such a family, who have been used²⁸ to commanding other people, must now do the command of another! This is not the hardship of fate; it is rather my own fault. For, though aware of it, I did not kill myself. So what shall I do now? But it is a hard thing that I have thought of. Better so, than that²⁹ I should lower myself by revealing my illustrious race. Then what way out is there? I shall carry out what I said.³⁰

MAIDSERVANT. Come, Āranyakā, this way!

ĀRANYAKĀ. Here I come. (Acting as if weary.) My dear, is the pool still a long way off?

MAIDSERVANT. Here it is, hidden by the clump of *śephālikās*. So come, let us walk down.

(They act as if walking down.)

KING. Dear fellow, why do you seem to be thinking of something else? Did I not say³¹: 'It is very like the rainy season'?

(*iti 'bibhrāṇā mṛdutām' ityādi punah paṭhati*)

V i d ū ṣ a k a h. (*sakrodham*) bho, tumaṁ dāva edam
aṇṇam ca pekkhanto ukkaṇṭhāṇibbharam viṇodesi attāṇaam.
mama uṇa bamhaṇassa sothivāṇavelā adikkamadi. tā dāva
aham tuvaridaṁ digghiē ḥāia devie saāsam gamissam.

Rājā. nanu mūrkha, pāram gatā eva vayam dīrghikāyāḥ.
evam anekendriyasukhātiśayam anubhavann api no 'palakṣyasi.
paśya.

śrotram haṁsasvano 'yam sukhayati dayitānūpurahrādakārī¹
dr̄ṣṭiprītiṁ vidhatte taṭataruvivarālakṣitā saudhapālī²
gandhenā 'mbhoruhāṇām parimalapaṭunā jāyate ghrāṇasau-
khyam
gātrāṇām hlādam ete vidadhati maruto vārisamparkaśitāḥ
[4]

tad ehi. dīrghikātaṭam upasarpāvah. (*parikramyā 'valokya ca*)
vayasya, paśya paśya.

udyānadevatāyāḥ sphuṭapāṇikajakāntihāriṇī svacchā
dr̄ṣṭir iva dīrghike 'yam ramayati mām darśanenai 'va [5]

V i d ū ṣ a k a h. (*sakautukam*) bho vaassa, pekkha pekkha.
kā esā kusumaparimalasuandhavenīmahuarāvali viddumaladā-
ruṇāhatthapallavā ujjalantataṇukomalabāhuladā sāccam pac-
cakkhacari via ujjānadevadā itthiā dīsadi.

Rājā. (*sakautukam vilokya*) vayasya, niratiśayasvarūpa-
śobhājanitabahuvikalpe 'yam. yatsatyam aham api nā 'vagac-
chāmi. paśya.

Pāṭālād bhuvanāvalokanaparā kim Nāgakanyo 'tthitā

(He recites again the stanza beginning 'The earth here, which recently was clothed in softness.')

JESTER. (*Peevishly.*) Sir, you divert yourself when full of longing by looking at this or 'something else'; but for me, the Brahman, the time of the *svastivācana* offering is going by. So now I'll quickly bathe in the pool and go into the presence of the Queen.

KING. Why, you fool, we have already gone beyond the pool. Although you are thus receiving through your several senses an excess of pleasure, you do not perceive it. Look!

The note of the swan⁸² here, resembling the tinkling of the loved one's anklets, delights the ear;
 The outline of the palace, descried through the trees on the bank, gives pleasure to the eye;
 The sense of smell is charmed by the perfume of the lotuses with their penetrating fragrance⁸³;
 The breezes, cooled by contact with the waters, diffuse delight through the limbs.⁸⁴ [4]

So come, let us approach the bank of the pool. (*Walking around and looking.*) Friend, look, look!

This «crystal» pool, «which is captivating through the charm of its full-blown lotuses», enchanting me by its mere sight,
 As if it were the *lustrous* eye of the garden-nymph, «which robs the full-blown lotuses of their charm». ⁸⁵ [5]

JESTER. (*With curiosity.*) My dear fellow, look, look! Who is this damsel around whose tresses, fragrant with the perfume of the flowers, the bees cluster,⁸⁶ and whose bud-like hands are roseate as branches of coral, while her twining arms⁸⁷ are radiant, slender, and delicate? She seems in truth like the garden-nymph moving before our eyes.

KING. (*Looking with curiosity.*) Dear fellow, her matchless beauty of form gives rise to many surmises. I myself do not know for a certainty. Look!

Is she a Nāga-maiden,⁸⁸ arisen from Pātāla in order to view the earth?

mīthyā tat khalu dṛṣṭam eva hi mayā tasmin kuto 'stī 'dṛśi
mūrtā syād iha kaumudī na ghaṭate tasyā divā darśanam
ke 'yam hastatalasthitena kamalenā 'lokyate Śrīr iva [6]

Vidūśakaḥ. (*nirūpya*) esā khu devie pariāriā Indīvariā.
tā gummantaridā bhavia pekkhamha.

(*ubhau tathā kurutah*)

Cetī. (*kamalinīpattragrahaṇam nāṭayanti*) Āraṇnie, avaīna
tumam̄ padumāim̄. aham̄ pi edassim̄ nālinīpatte sehāliākusu-
māim̄ avaīṇia devīsaāsam̄ gamissam̄.

Rājā. vayasya, samlāpa iva vartate. tad avahitāḥ śrū-
maḥ. kadā cid ita eva vyaktībhaviṣyati.

(*Cetī gamanaṇi nāṭayati*)

Āraṇyakā. halā Indīvarie, na sakkunomi tue viṇā ettha
āsidum̄.

Cetī. (*vihasya*) jādisam̄ ajja mae devie mantidam̄ sudam̄
tāriseṇa ciram̄ jevva mae viṇā tue āsidavvam̄.

Āraṇyakā. (*saviṣādam*) kiṁ devie mantidam̄.

Cetī. edam̄: tadā esā aham̄ mahārāeṇa bhanidā jadhā jadā
esā Viñjhakeduduhidā varajoggā bhavissadi tadā aham̄ sumā-
rāvidavvo tti. tā sampadam̄ mahārāam̄ sumarāvemi jēṇa se
varacintāpajjāulo bhavissadi.

Rājā. (*saharṣam*) iyam̄ sā Vindhya ketor duhitā. (*sānu-
tāpam*) ciram muśitāḥ smo vayam. vayasya, nirdoṣadarśanā
kanyakā khalv iyam. viśrabdhām idānīm paśyāmah.

Āraṇyakā. (*saroṣam karṇau pīḍhāya*) tā gaccha tumam̄.
na tue asambaddhappalāviṇie paoṇam̄.

(*Cetī apasṛtya puṣpāvacayam nāṭayati*)

Rājā. aho sutarām prakaṭikṛtam ābhijātyam dhīratayā.
vayasya, dhanyāḥ khalv asau ya etadaṅgasparśasukhabhājanam
bhaviṣyati.

Vain thought! For that realm I myself have seen,³⁹ and in it there is not her like.⁴⁰

Could moonlight be incarnate here? But the sight of that is not possible by day.

Who then is she that appears like Śrī⁴¹ with a lotus in her hand?⁴² [6]

JESTER. (*Observing closely.*) This one certainly is the Queen's attendant, Indivarikā. So let us hide behind the clump of bushes and look.

(*Both do so.*)

MAIDSERVANT. (*Acting as if picking a lotus leaf.*⁴³) Āraṇyakā, do you pick the lotuses, and I'll pick the śephālikā flowers in this lotus leaf and go into the presence of the Queen.

KING. Dear fellow, a conversation seems to be going on. So let us⁴⁴ listen attentively. Perhaps in this way the situation will be cleared up.

(*MAIDSERVANT acts as if going away.*)

ĀRANYAKĀ. Dear⁴⁵ Indivarikā, I can't stay here without you.

MAIDSERVANT. (*Laughing.*) According to what I heard the Queen say today, you'll have to stay a long time without me.

ĀRANYAKĀ. (*With dismay.*) What did the Queen say?

MAIDSERVANT. This: 'I was told at that time by the King that he was to be reminded when the daughter of Vindhyaketu became of marriageable age.'⁴⁶ So I shall remind the King at once, in order that he may take thought about a husband for her.'

KING. (*Joyfully.*) This is the daughter of Vindhyaketu! (*Regretfully.*) We have long been robbed of her. Dear fellow, it is not wrong, forsooth, to look at this maiden.⁴⁷ Let us now look without hesitation.

ĀRANYAKĀ. (*Angrily, stopping her ears.*) Now you go away! I've no use for you when you talk nonsense.⁴⁸

(*MAIDSERVANT, going aside, acts as if picking flowers.*)

KING. Ah, her noble birth is clearly revealed by her dignified bearing! Dear fellow, happy indeed will be he who shall enjoy the bliss of embracing her form.

(*Āranyakā kamalāvacayaṁ nāṭayati*)

Vidūṣakaḥ. bho vaassa, pekkha pekkha. acchariam
acchariam. esā salilacalantakarapallavappahāvitthideṇa ohasi-
dasoham karedi kamalavaṇam avaciṇantī.

Rājā. vayasya, satyam evai 'tat. paśya.

acchinnāmṛtabinduvṛṣṭisadṛśim prītim dadatyā drśā
yātāyā vigalatpayodharapaṭād draṣṭavyatām kām api
asyāś candramasas tanor iva karasparśāspadatvam gatā
.nai 'te yan mukulibhavanti sahasā padmās tad evā 'dbhutam
[7]

Āraṇyakā. (*bhramarasambādhām nāṭayantī*) haddhī
haddhī. ede kkhu avare pariccaïa kamalinīm ḥiluppalaṇāīm
samāpaḍantā ḥiuṇadaram bādhantā āāsaanti mam duṭṭhamaha-
huarā. (*uttariyena mukham pīdhāya sabhayam*) halā Indīvarie,
parittāehi mam parittāehi mam. ede duṭṭhamahuarā paribha-
vissanti.

Vidūṣakaḥ. bho vaassa, puṇṇā de maṇoradhā. jāva
jjevva gabbadāsie sudā ṇa āacchadi tāvā jjevva tumaṇ pi
tuṇhikko bhavia uvasappa. esā vi salilasaddasunideṇa pada-
samcāreṇa Indīvariā āacchadi tti jāṇia tumaṇ jevva olambis-
sadi.

Rājā. sādhu vayasya sādhu. kālānurūpam upadiṣṭam.
(*ity Āranyakāsamīpam upasarpati*)

Āraṇyakā. (*padaśabdākarṇanam nāṭayantī*) Indīvarie, lahu
uvasappa lahu uvasappa. āulikida mhi duṭṭhamahuarehim.
(*Rājānam avalambate*)

(*Rājā kanṭhe gr̥hṇāti. Āranyakā 'ttarīyam mukhād
aṇaṇya Rājānam apaśyantī bhramarāvalokanam
nāṭayati*)

Rājā. (*svottarīyena bhramarān nivārayan*)

(ĀRĀNYAKĀ acts as if picking lotuses.)

ESTER. My dear fellow, look, look! Marvelous, marvelous! As she picks the bunch of lotuses she puts their beauty to shame by the luster diffused by her bud-like hand as it moves through the water.

KING. Dear fellow, that is quite true. Look!

By her glance [like the moon] she gives pleasure⁴⁹ which is as a continued shower of drops of nectar;

She becomes <exquisitely lovely when the robe slips from her bosom> [even as the moon becomes] <clearly revealed when the veil of clouds drifts away⁵⁰;

It is a wonder indeed that the lotuses do not close up at once After receiving the touch of the <hand> of her who is like the moon itself,⁵¹ [as they do] by its <rays>.⁵² [7]

ĀRĀNYAKĀ. (*Acting as if tormented by bees.*⁵³) Oh, oh! These horrid bees again,⁵⁴ leaving the lotus [and] lighting on the clusters of blue water-lilies,⁵⁵ bother and torment me insistently. (*Covering her face with her mantle; in [a tone of] fear.*) Dear Indīvarikā, save me, save me! These horrid bees will get the best of me!

ESTER. My dear fellow, your wishes are fulfilled. Before that slave-born girl⁵⁶ can come, do you approach in silence, and she'll think it's Indīvarikā coming, when she hears the sound of footsteps in the water, and it will be you that she'll cling to.

KING. Bravo, dear fellow, bravo! Your suggestion comes at the right moment. (*He approaches ĀRĀNYAKĀ.*)

ĀRĀNYAKĀ. (*Acting as if hearing the sound of footsteps.*) Indīvarikā, come quickly, come quickly! I am distracted by these horrid bees. (*She clings to the KING.*)

(*The KING throws his arm around her neck. ĀRĀNYAKĀ, drawing her mantle back from her face, without seeing the KING, acts as if looking at the bees.*)

KING. (*Keeping off the bees with his own mantle.*)

ayi visṛja viśādam bhīru bhṛṅgās tavai 'te
parimalarasalubdhā vaktrapadme patanti
vikirasi yadi bhūyas trāsalolāyatākṣi
kuvalayavananalakṣmīm tat kutas tvāṁ tyajanti [8]

Āraṇyakā. (*Rājānam dṛṣṭvā sādhvasam nāṭayanti*) kadham na esā Indivariā. (*sabhayam Rājānam tyaktvā 'pasaranti*) Indivarie, lahu āaccha lahu āaccha. parittāehi mām.

Vidūṣakaḥ. bhodi, saalapudhavīparittāṇasamattheṇa Vaccharāṇea parittāntī cedim Indivariam akkandesī.

(*Rājā 'ayi visṛja' ityādi punah paṭhati*)

Āraṇyakā. (*Rājānam avalokya sasprhaṇ salajjam cā 'tmagatam*) aam khu so mahārāo jassa aham tādeṇa dinñā. ṭhāne kkhu tādassa pakkhavādo. (*ākulatām nāṭayati*)

Cetī. āāsidā khu Āraṇṇiā duṭṭhamahuarehim. tā jāva uvasappia samassāsemi. Āraṇṇie, mā bhāāhi. esā uvāada mhi.

Vidūṣakaḥ. bho, osara osara. esā khu Indivariā āadā. tā edam vuttantam pekkhia devie ḥivedaissadi. (*aṅgulyā nirdiśya*) tā imam jevva kadaligharam pavia muhuttam ciṭṭhamha.

(*ubhau tathā kurutah*)

Cetī. (*upasṛtya kapolau sprśanti*) hañje Āraṇṇie, kamala-sarisassa tuha vaanassa aam doso jam mahuarā evvam avrajjhanti. (*haste gr̥hitvā*) tā ehi, gacchamha. parinādo divaso.

(*gamanam nāṭayataḥ*)

Āraṇyakā. (*kadaligṛhābhīmukham avalokya*) hañje Indivarie, adisisiradāe salilassa ūrutthambho via samuppaṇno. tā saniam saniam gacchamha.

Cetī. tadhā.

Ah, timid one, dismiss thy fear! These bees
 Light upon thy lotus-face, lured by the fragrance of its perfume.
 If, with thine eyes dilated⁵⁷ and trembling through fear, thou still
 wilt shed
 Loveliness like that of a cluster of water-lilies, how then will they
 leave thee?⁵⁸ [8]

ĀRANYAKĀ. (*Seeing the KING, acts as if frightened.*) Why,
 this is not Indīvarikā! (*Leaving the KING in alarm and moving
 away.*) Indīvarikā, come quickly, come quickly! Defend me!

JESTER. Lady, though defended by Vatsarāja, who is able to
 defend the whole world, you call for Indīvarikā, a servant!

(*The KING recites again the stanza beginning
 ‘Ah, timid one, dismiss.’*)

ĀRANYAKĀ. (*Looking at the KING with longing and with
 modesty; aside.*) So this is the great king to whom I was given
 by my father! My father's preference was certainly appropriate.
 (*Acts as if confused.*)

MAIDSERVANT. Āranyakā is tormented by the horrid bees, so
 I'll go up and comfort her. Āranyakā, don't be afraid; here I
 come!

JESTER. Come away, sir, come away! Here comes Indīvarikā.
 If she sees what's going on,⁵⁹ she'll tell the Queen. (*Pointing
 with his finger.*) So let's go into this plantain bower and wait a
 moment.

(*Both do so.*)

MAIDSERVANT. (*Approaching and patting her cheeks.*) Dear
 Āranyakā, it's the fault of your lotus-like face that the bees are
 so bothersome. (*Taking her by the hand.*) So come, let's go;
 the day is at its close.⁶⁰

(*They act as if going.*)

ĀRANYAKĀ. (*Looking toward the plantain-bower.*) Dear
 Indīvarikā, a sort of numbness has come over my limbs owing to
 the excessive coldness of the water.⁶¹ So let's go very slowly.

MAIDSERVANT. Certainly.

(*iti niṣkrānte*)

Vidūśakaḥ. bho, ehi, ṇikkamamha. tam geṇhia esā dāśe sudā Indīvariā gadā.

(*tathā kurutah*)

Rājā. (*nihsvasya*) kathaṁ gatā. sakhe Vasantaka, na khalv avighnam abhilaśitam adhanyaiḥ prāpyate. (*vilokya*) sakhe, paśya paśya.

ābaddhamukham apī 'dam kaṇṭakitaṁ kamalakānanam tasyāḥ

sukumārapāṇipallavasam̄sparśasukham kathayati 'va [9]

(*nihsvasya*) sakhe, ka idānīm upāyah punas tām draṣṭum.

Vidūśakaḥ. bho, tumām jevva puttaliām bhañjia idānīm rodasi. na me mukkhassa bamhaṇassa vaṇam karesi.

Rājā. kim mayā na kṛtam.

Vidūśakaḥ. tam dānīm visumaridam jaṁ tuṇhikko bhavia uvasappa tti mae bhaṇidam. adisamkaḍe bhavam pavisia aliapanḍiccaduvviadḍhadāe aī visija visādam ti edehim anṇehim ca kaḍuavaaṇehim ṇibbhacchia sampadam kim rodasi. puṇo vi uvām pucchasi.

Rājā. kathaṁ samāśvāsanam api nirbhartsitam iti bhaṇitam mūrkheṇa.

Vidūśakaḥ. jāṇidam jevva ko ettha mukkho tti. tā kim ediṇā. atthamaāhilāsī bhaavam sahassarassī. tā ehi, abbhan-taram jevva pavisamha.

Rājā. (*vilokya*) aye pariṇataprāyo divasah. ahaha. sam-prati hi—

hṛtvā padmavanadyutim priyatame 've 'yam dinaśrīr gatā rāgo 'smin mama cetasi 'va savitur bimbe 'dhikam lakṣyate

(*Exeunt both [ĀRAÑYAKĀ and MAIDSERVANT].*)

JESTER. Come, sir, let's step out [of the plantain-bower]. That slave-born Indivarikā has gone off with her.

(*They both come out.⁶²*)

KING. (*Sighing.*) What! she is gone? Friend Vasantaka, not without hindrance⁶³ do the unlucky obtain what they wish for. (*Looking around.*) Look, my friend, look!

This cluster of lotuses, though their flower-faces are closed, tell, as it were,

By their fuzziness⁶⁴ their joy at having touched her tender bud-like hand.⁶⁵ [9]

(*Sighing.*) My friend, what way is there now to see her again?

JESTER. Sir, now you're crying, after breaking your doll yourself.⁶⁶ You don't act on the advice given by me, 'the fool of a Brahman.'⁶⁷

KING. What didn't I do [that you advised]?

JESTER. You've forgotten it already! I said 'Approach in silence.' You, on reaching the critical moment, through the conceit of your pretended learning scolded her away with 'Ah, timid one, dismiss thy fear!' and other sharp words; why, then, are you now crying? And you're even asking about a way [to see her] again.

KING. What! Though it was comforting her, the fool calls it 'scolding'!

JESTER. It's quite easy to see who's the fool here. So what of it? The Blessed One of a Thousand Rays is eager to set. So come, let's go indoors.

KING. (*Looking around.*) Ah, the day is almost at its close. Alas, for now,

Taking away⁶⁸ the beauty of the lotus clusters, the loveliness of the day, like my dearest one, is gone;
In yon orb of the sun, as in this heart of mine, a ruddy glow appears⁶⁹;

cakrāhvō 'ham iva sthitāḥ saha carīṁ dhyāyan nalinyāś taṭe
samjātāḥ sahasā mame 'va bhuvanasyā 'py andhakārā diśah
[10]

(*iti niṣkrāntāḥ sarve*)

iti dvitīyo 'ṅkah

The love-bird⁷⁰ stands, like me, on the marge of the lotus-pool, thinking
of his mate;

The regions⁷¹ of the world, too, have suddenly grown dark like the
depths of my own heart.⁷² [10]

(*Exeunt omnes.*)

END OF THE SECOND ACT

TRĀTYO 'NKAH

[Praveśakah]

(*tatah praviśati Manoramā*)

Manoramā. ānatta mhi devie Vāsavadattāe: hañje Manorame, jo so Sañkiccāñe ajjaüttassa mama a vuttanto nādaovanibaddho tassa naccidavvasesam ajja tumhehim komudimahūsave naccidavvam ti. hio kkhu Āraṇṇiāe piasahī sunñahiaē aṇṇadhā jevva naccidam. ajja uṇa Vāsavadattābhūmiāe tāe jaï tadhā karīadi tado avassam devī kuppissadi. tā kahim dāva tam pekkhia uvālambhissam. (*vilokya*) esā Āraṇṇiā appaṇā jevva kim pi kim pi mantaanti digghiātire kadaligharaam pavisadi. tā gummantaridā bhavia sunissam dāva se visaddhajappidām.

iti praveśakah

(*tatah praviśaty āsanasthā kāmāvasthām nāṭayanty Āraṇyakā*)

Āraṇyakā. (*nihsvasya*) hiaa, dullahajanam patthaanto tumam kisa mam dukkhidam karesi.

Manoramā. tam edam sunñahiaattanassa kāraṇam. kim uṇa esā patthedi. avahidā dāva sunissam.

Āraṇyakā. (*sāsram*) kadham tadhā nāma sohaṇadam saṇo bhavia mahārāo evvam samtāvedi mam. acchariam acchariam. (*nihsvasya*) adha vā maha jjevva esā abhāheadā, na uṇa mahārāassa doso.

Manoramā. (*sabāṣpam*) kadham mahārāo jjevva se patthanīo. sāhu piasahi sāhu. ahijādasariso de ahilāso.

ACT III

[INTRODUCTORY SCENE]

(*Enter MANORAMĀ.*)

MANORAMĀ. I've been bidden by Queen Vāsavadattā as follows: 'Manoramā, today, at the great Kaumudī-festival,¹ you² are to perform the rest of the play which was composed by Sāṅkṛtyāyani³ about the adventure of my lord and myself.' Now, yesterday it was acted poorly by my dear friend Āraṇyakā because of her absentmindedness.⁴ If she does so again today in the rôle of Vāsavadattā, the Queen will surely be angry. So⁵ where now shall I look for her and take her to task? (*Looking around.*) Here is Āraṇyakā entering the plantain bower by the bank of the pool, talking to herself about something or other. So I'll remain concealed behind the clump of bushes and listen to her unreserved talk.

END OF THE INTRODUCTORY SCENE⁶

(*Enter ĀRAÑYAKĀ seated,⁷ acting as if in love.*)

ĀRAÑYAKĀ. (*Sighing.*) O my heart!⁸ why dost thou make me so unhappy by longing for one that can hardly be thine?

MANORAMĀ. So this was the cause of her absentmindedness! But what is she longing for? I'm going to listen⁹ attentively.

ĀRAÑYAKĀ. (*In tears.*) How can the King, whose appearance is so noble, cause me such distress? Strange, strange! (*Sighing.*) On the contrary, it's my own misfortune, and not the King's fault.

MANORAMĀ. (*Weeping.*) What, is it the King she is longing for? Good, my dear friend, good! Your passion is in keeping with your noble birth.

Āraṇyakā. kassa dāva edam vuttantam nivedia sajjha-veanam via dukkham karissam. (*vicintya*) adha vā atthi me hiaanivvisesā piasahi Manoramā. tāe vi edam lajjāe na pāremi kadhidum. savvadhā maranam vajjia kudo me hiaassa anñā nivvudī.

Manoramā. (*sāsram*) haddhī haddhī. adibhūmim gado se tavassiniē anurāo. tā kim dānim ettha karissam.

Āraṇyakā. (*sābhilāṣam*) aam so uddeso jassim mahua-rehim āāśānti olambia mahārāeṇa samassāsida mhi bhīru mā bhāāhi tti.

Manoramā. (*saharṣam*) kadham esā vi diṭṭhā mahārāeṇa. savvadhā atthi se jīvidassa uvāo. jāva uvasappia samassāsemi nam. (*sahaso 'pasṛtya*) juttam nāma hiaassa vi lajjidum.

Āraṇyakā. (*salajjam ātmagatam*) haddhī haddhī. savvam sudam edāe. tā ettha juttam jevva paāsaidum. (*prakūṣam haste gṛhitvā*) piasahi, mā kuppa mā kuppa. lajjā ettha avarajjhadi.

Manoramā. (*saharṣam*) sahi, alam saṅkāe. edam me āakkha: saccam jevva tumam mahārāeṇa diṭṭhā na va tti.

Āraṇyakā. (*salajjam adhomukhī*) sudam jevva piasahie savvam.

Manoramā. jaī diṭṭhā mahārāeṇa tumam tā alam sam-tappideṇa. so jjevva dānim daṁsaṇovāapajjāulo bhavissadi.

Āraṇyakā. aam sahiāṇo pakkhavādeṇa mantedi. aī sahi-pakkhavādiṇi, devīguṇaṇialaṇibaddhe kkhu tassim jaṇe kudo edam.

Manoramā. (*vihasya*) halā apaṇḍide, kamaliṇibaddhā-nurāo vi mahuaro māladim pekkhia ahiṇavarasāsādalampaḍo kudo tam anāsādīa ṭhidim karedi.

Āraṇyakā. kim ediñā asambhāvideṇa. tā ehi. ahiam khu saradādaveṇa samtappidāim ajja vi na me aṅgāim samtā-vam muñcanti.

ĀRANYAKĀ. To whom, pray, can I tell this matter and make the pain of my misery in a way endurable.¹⁰ (*Reflecting.*) Why, I have my dear friend Manoramā, who is like my own heart.¹¹—I can't bring myself to tell it even to her because of bashfulness. What other solace for my heart is there at all, save death?

MANORAMĀ. (*In tears.*) Alas, alas! The poor girl's passion has reached an extreme. So what am I to do about it now?

ĀRANYAKĀ. (*Longingly.*) This is the place where, as I was tormented by the bees, I clung to the King and was comforted by him with the words 'Ah, timid one, be not afraid!'¹²

MANORAMĀ. (*Joyfully.*) What! the King has seen her, too? Surely there's a way to save her life. I'll approach directly and comfort her. (*Suddenly approaching.*) It's quite right for your heart to be abashed.

ĀRANYAKĀ. (*Bashfully, aside.*) Alas, alas! She has heard everything. So it's quite right to speak out about it. (*A loud, taking her by the hand.*) Dear friend, don't be angry, don't be angry! Bashfulness is to blame here.

MANORAMĀ. (*Joyfully.*) My friend, no more hesitation! Tell me this: is it true that you've been seen by the King, or not?

ĀRANYAKĀ. (*Lowering her face bashfully.*) My dear friend has heard it all.

MANORAMĀ. If you have been seen by the King, then don't be distressed any longer; he himself will now be anxious to contrive a way to see you.

ĀRANYAKĀ. That's a friend speaking with partiality. Ah, you flatterer,¹³ how can this be when that one is bound by the fetters of the Queen's charms?

MANORAMĀ. (*Laughing.*) You unsophisticated girl! Even though its love is fixed upon the lotus, does the bee,¹⁴ when it sees the jasmine and hankers after the sweetness of a new perfume, keep quiet without obtaining it?

ĀRANYAKĀ. What is the use of such an impossible idea? So come. My limbs are greatly distressed by the autumn heat and even yet find no relief from their distress.¹⁵

Manoramā. aī lajjālue, ᱥa juttam edam avattham gadāe vi tue appā pacchādidum.

(*Āraṇyakā mukham avanamayati*)

Manoramā. aī avissambhasile, kiṁ dāṇim pacchādesi. nīsāsanīhavinīggado divasam rattim pi tuha anurāo avirada-paḍanta-Kusumasarasaraṇivahappāuttahumkārasaddo via ᱥa bhaṇādi. (*ātmagatam*) adha vā ᱥa hu aam kālo uvālambhassa. tā dāva naliṇipattāim se hiae dāissam. (*utthāya dīrghikādā naliṇipattrāṇi gṛhitvā 'raṇyakāyā hrdaye dadaī*) samassasadu sahi samassasadu.

(*tataḥ praviśati Vidūṣakah*)

Vidūṣakaḥ. adimahanto kkhu piavaassassa Āraṇṇiāe uvari anurāo, jeṇa pariccattarāakajjo tāe jjevva damsaṇovāam cintaanto attānaam viṇodedi. (*vicintya*) kahim dāṇim tam pekkhāmi. adha vā tahim digghiāe anñesāmi. (*parikrāmati*)

Manoramā. (*ākarnya*) padasaddo via sunīadi. tā kada-ligummantaridāo bhavia pekkhamha dāva ko eso tti.

(*ubhe tathā kṛtvā paśyataḥ*)

Āraṇyakā. kadham so jjevva mahārāassa pāsaparivaṭṭi bamhaṇo.

Manoramā. kadham Vasantao jjevva. (*saharṣam ātmagatam*) avi ḥāma tadhā bhave.

Vidūṣakaḥ. (*dīśo 'valokya*) kiṁ dāṇim Araṇṇiā saccam jevva samvuttā.

Manoramā. (*sasmitam*) sahi, rāavaasso kkhu bamhaṇo tumam udhisia mantedi. tā dāva avahidāo sunamha.

(*Āraṇyakā sasprham salajjam ca śṛṇoti*)

Vidūṣakaḥ. (*sodvegam*) jadā dāva mae garuamaaña-samtāvanīsaṭṭhassa piavaassassa assatthavaaṇeṇa devīṇam Vā-

MANORAMĀ. O you bashful girl, it is not right for you, when in such a state, to conceal your feelings.¹⁶

(ĀRANYAKĀ hangs her head.)

MANORAMĀ. O you unconfiding girl! Why conceal now? Does not your passion, evinced by sighs¹⁷ day and night like the whirring sound produced by the ceaselessly falling showers of arrows of the god whose darts are flowers,¹⁸ speak for itself? (*Aside.*) But really this is no time for reproaches. So I shall now put some lotus-leaves¹⁹ upon her heart. (*Rises and takes lotus-leaves from the pool and places them on ĀRANYAKĀ's heart.*) Be comforted, friend, be comforted.

(Enter JESTER.)

JESTER. My dear friend's passion for Āranyakā is surely very great; for he neglects affairs of state and diverts himself by thinking about a way to see her only. (*Reflecting.*) Where now shall I find her?—Why, I shall search there at the pool. (*He walks about.*)

MANORAMĀ. (*Listening.*) I hear something like footsteps. So let's conceal ourselves in the clump of plantains and see who it is.

(Both do so and look.)

ĀRANYAKĀ. Why, this is the Brahman who is the companion of the King!

MANORAMĀ. What! Vasantaka? (*Joyfully, to herself.*) May it be true!²⁰

JESTER. (*Looking in all directions.*) Why, has Āranyakā [Forest Maiden] really become a 'forest maiden'?²¹

MANORAMĀ. (*Smiling.*) My dear, the King's friend, the Brahman, is talking about you. So let's listen attentively.

(ĀRANYAKĀ listens eagerly and bashfully.)

JESTER. (*Anxiously.*) Since, at the distracted bidding of my dear friend, who can hardly bear the torment of his great love, I

vadattā-Padumāvadiṇam aṇṇāṇam ca devīṇam bhavaṇāim aṇṇesantena na sā diṭṭhā tadā jahim digghiē diṭṭhā edam pi dāva pekkhissam ti āado mhi. tā jāva idha vi ḥatthi. kim dāṇim karissam.

M a n o r a m ā. sudam piasahie.

V i d ū ṣ a k a h . (*vicintya*) adha vā bhaṇido jjevva aham vaasseṇa: jaī tam aṇṇesanto na pekkhasi tā tado vi dāva digghiādo tāe karadalapparisadiunqiduhasidalāim ḥalinī-pattāim genhia āaccha tti. tā kadham edāim jāṇidavvāim.

M a n o r a m ā. aam me avasaro. (*upasṛtya Vidūṣakam haste gṛhitvā*) Vasantaa, ehi. aham de jāṇāvemi.

V i d ū ṣ a k a h . (*sabhayam*) kassa tumam jāṇāvesi. kim devie. na hu mae kim pi mantidam.

M a n o r a m ā. Vasantaa, alam saṅkāe. jādisī Āraṇṇiāe kide attaṇo piavaassassa avatthā tue vaṇṇidā tado diuṇadarā bhaṭṭino vi kide maha piasahie avatthā. tā pekkha pekkha. (*upasṛtyā 'raṇyakām darśayati*)

V i d ū ṣ a k a h . (*dṛṣṭvā saharṣam*) saphalo me parissamo. sotthi bhodie.

(Āraṇyakā salajjaṇ kamalintpatrāṇy apanīyo 'ttiṣṭhati)

M a n o r a m ā. ajja Vasantaa, tuha damṣaṇea jjevva avagado piasahie samtāvo, jena saam jevva ḥalinīpattāim avaṇedi. tā aṇugenhadu aijo imāim.

Āraṇyakā. (*sāvegam*) aī parihāsasile, kīsa mam lajjāvesi. (kim cit parāṇmukhī tiṣṭhati)

V i d ū ṣ a k a h . (*savīṣādam*) ciṭṭhantu dāva ḥalinīpattāim. adilajjaluā de piasahi. tā kadham edāṇam samāamo bhavissadi.

M a n o r a m ā. (*kṣaṇam vicintya saharṣam*) Vasantaa, evvam via. (karṇe kathayati)

V i d ū ṣ a k a h . sāhu piasahi sāhu. (*apavārya*) jāva jjevva tumhe ḥevacchaggahanam karedha tāva jjevva aham pi vaassam genhia āacchāmi. (iti niṣkrāntah)

searched the apartments of Vāsavadattā, Padmāvatī, and the other queens,²² and did not see her, I have come in order to look also²³ at the pool where she was seen. But she isn't here either.²⁴ What am I to do now?

MANORAMĀ. Did my dear friend hear that?

JESTER. (*Reflecting.*)—Now that I think of it,²⁵ my friend said to me: 'If you do not find her by searching for her, then at least bring from the pool there the lotus-leaves that have had their grateful coolness doubled by the touch of her hand.' But how am I to tell them?

MANORAMĀ. This is my chance. (*Approaching and taking the JESTER by the hand.*) Vasantaka, come, I'll tell.

JESTER. (*In fear.*) Whom are you going to tell?²⁶ The Queen? I haven't said anything at all.

MANORAMĀ. Vasantaka, there's no need to be alarmed. The plight of your dear friend on account of Āraṇyakā, as you describe it, is only half²⁷ the plight of my dear friend on account of our lord. So look, look! (*Approaching, she points out ĀRANYAKĀ.*)

JESTER. (*Seeing her, joyfully.*) My efforts have borne fruit! Hail to your Ladyship!

(ĀRANYAKĀ bashfully lays aside the lotus-leaves and rises.)

MANORAMĀ. Worthy Vasantaka, the distress of my dear friend has vanished at the mere sight of you, for she lays the lotus-leaves aside of her own accord. So take them, sir.

ĀRANYAKĀ. (*With agitation.*) O you mocking girl! Why do you embarrass me? (*She stands with her face somewhat averted.*)²⁸

JESTER. (*Dejectedly.*) Let the lotus-leaves be. Your dear friend's too bashful.—Now, how can a meeting between the two be arranged?

MANORAMĀ. (*After reflecting a moment, joyfully.*) Vasantaka, in this way. (*Whispers in his ear.*)²⁹

JESTER. Bravo, dear girl, bravo! (*Aside.*)³⁰ While you two are putting on your costumes, I'll get my friend and come. (*Exit.*)

Manoramā. adikovane, uṭṭhehi uṭṭhehi. naccidavvam amhehim tassa jjevva nāḍaassa naccidavvasesam. tā ehi, pekkhāgharam jevva gacchamha. (*parikramyā 'valokya*) idam pekkhāgaram. jāva ehi, pavisamha. (*praviṣṭakenā 'valokya*) sāhu sāhu. savvam sajjikidam. devie āantavvam.

(*tataḥ praviśati Devī Sāṅkṛtyāyanī vibhavataś ca parivārah*)

Vāsavadattā. bhaavadi, aho de kavittanam, jena edam güdhavuttantam nāḍaovalibaddham sāñubhavam pi amhānam ajjaüttacaridam aditthapuvvam via disantam ahiadaram kodū halam vadḍhaadi.

Sāṅkṛtyāyanī. āyuşmati, āśrayaguna evā 'yam īdrśah, yad asāram api kāvyam avaśyam eva śrīvatām śravaṇasukham utpādayati. paśya.

prāyo yat kiṁ cid api prāpnaty utkarṣam āśrayān mahataḥ mattebhakumbhataṭagatam eti hi śrīngāratām bhasma [1]

Vāsavadattā. (*sasmitam*) bhaavadi, savvassa vallaho jāmādā bhodi tti jāṇīadi jjevva edam. tā kiṁ ediṇā kadhānu-bandheṇa. varam tam jevva naccidavvam datthum.

Sāṅkṛtyāyanī. evam. Indīvariike, preksāgṛham ādeśaya.

Ceti. edu edu bhaṭṭinī.

(*sarvāḥ parikrāmantī*)

Sāṅkṛtyāyanī. (*vilokya*) aho preksāṇiyatā preksāgṛhasya.

ābhāti ratnaśataśobhitaśātakumbha-stambhāvasaktapṛthumauktikadāmaramamyam adhyāsitam yuvatibhir vijitāpsarobhiḥ preksāgṛham suravimānasamānam etat [2]

Manoramāraṇyake. (*upasṛtya*) jedu jedu bhaṭṭinī.

MANORAMĀ. O you cross girl, get up, get up! We have to act the rest of that play. So come, let's go to the playhouse. (*Walking about³¹ and looking around.*) Here is the playhouse.³² Come now, let's go in. (*With a gesture of entering³³; looking around.*) Bravo, bravo! Everything is ready. The Queen must be coming.³⁴

(Enter QUEEN [VĀSAVADATTĀ], SĀNKRTYĀYANĪ, and the Retinue *in order of rank*.)

VĀSAVADATTĀ. What poetic talent is yours,³⁵ good madam!³⁶ For this dramatized story of my Lord and myself, with its secret incidents, although I took part in it,³⁷ raises my interest to the highest pitch when it is seen, just as if it had not been seen before.

SĀNKRTYĀYANĪ.³⁸ Your Highness,³⁹ the mere merit of this subject is such that the poetry, even though insipid, necessarily causes delight to the ears of its hearers. Look you,

As a rule, a thing, whatever it be, attains eminence through contact with what is great;
Ashes, indeed, become an embellishment when applied to the forehead of an elephant in rut.⁴⁰ [1]

VĀSAVADATTĀ. (*With a smile.*) Good madam, it's well known that every one is fond of a son-in-law.⁴¹ So why continue this conversation? It's better to see the performance.

SĀNKRTYĀYANĪ. Quite so. Indīvarikā, direct us to the playhouse.

MAIDSERVANT [INDĪVARIKĀ]. Let Your Highness⁴² deign to come.

(All walk about.)

SĀNKRTYĀYANĪ. (*Looking around.*) O the wonderful appearance of the playhouse!^{42a}

Lovely with golden columns adorned with hundreds of jewels,
Festooned with great strings of pearls,⁴³
Thronged with damsels that surpass the Nymphs⁴⁴—
This playhouse shines resplendent as the abode of the gods.⁴⁵ [2]

MANORAMĀ and ĀRANYAKĀ. (*Approaching.*) Hail, hail to Your Highness!

Vāsavadattā. Manorame, adikkantā khu samjhā. tā gacchadha. lahu genhadha nevaccham.

Ubhe. jaṁ devī ānavedi. (*iti prasthite*)

Vāsavadattā. Āraṇie, edehim jevva madaṅgapiṇad-dhehim ābharaṇehim nevacchabhūmim gadua attānaam pasā-hehi. (*ābharaṇāny aṅgād avatāryā 'raṇyakāyāḥ samarpayati*) Manorame, tumam pi Nalagiriggahaṇaparitūṭhenā tādena ajjāuttassa dinnāim ābharaṇāim Indīvariāsaāsādo genhia nevacchabhūmiaṁ gadua attānaam maṇdehi jena susadisī disasi mahārāassa.

(*Manorame 'ndīvarikāśakāśād ābharaṇāni gṛhitvā sahā 'raṇyakayā niṣkrāntā*)

Indīvarikā. edam āsanam. uvavisadu bhaṭṭinī.

Vāsavadattā. (*āsanam nirdiśya*) uvavisadu bhaavadi.

(*ubhe upaviśataḥ*)

[Garbhāṇṭakam] *

(*tataḥ praviśati gṛhitaneḍathyah Kañcukī*)

Kañcukī.

antaḥpurāṇām vihitavyavasthaḥ
pade pade 'ham skhalitāni rakṣan
jarāturaḥ samprati daṇḍanītyā
sarvam nṛpasyā 'nukaromi vṛttam [3]

bhoḥ, ājñāpito 'smi vimānitāśeṣaśatrusainyena yathā-rthanāmnā Mahāsenena: samādiśyatām antaḥpureṣu:

* The lines of the Mimic Play are distinguished from those of the main action by special marginal indentation.

VĀSAVADATTĀ. Manoramā, twilight is already past.⁴⁶ So do you both go [and] put on your costumes quickly.

BOTH. As Your Majesty commands. (*Both start to go.*)

VĀSAVADATTĀ. Āraṇyakā, go to the dressing-room and adorn yourself with these ornaments that I am wearing.⁴⁷ (*Taking off the ornaments from her person, she hands them to ĀRANYAKĀ.*) Manoramā, do you in turn take from Indīvarikā the ornaments that were given to my Lord by my father in delight at his capture of [the elephant] Nalagiri,⁴⁸ and, going to the dressing-room, decorate yourself, so as to look as like as possible to the King.

(MANORAMĀ takes the ornaments from INDĪVARIKĀ and goes out with ĀRANYAKĀ.)

INDĪVARIKĀ. Here is a seat; let Your Highness be seated.

VĀSAVADATTĀ. ([Addressing SĀNKRTYĀYANĪ]⁴⁹; pointing to a seat.) Good madam, be seated.

(*Both sit down.*)

[THE MIMIC PLAY]*

(Enter a CHAMBERLAIN in costume.⁵⁰)

CHAMBERLAIN.⁵¹

«Maintaining the order of the zenana»,

«Guarding against stumbling at every step by the guidance of a staff⁵²»,

I, who am now enfeebled by age,

Imitate the whole conduct of a king,

«Who maintains the order of his towns within»

And «guards [them] against slips continually by the administration of justice». [3]

Ah! I have been commanded by Mahāsena—well he deserves that name,⁵³ disdaining as he does all the armies of his foes—as follows: ‘Announce to the ladies

* The lines of the Mimic Play are distinguished from those of the main action by special marginal indentation.

yathā śvo vayam Udayanotsavam anubhavāmaḥ, ato
yuṣmābhīr utsavānurūpaveṣojvalena parijanena saha
Manmathodyānam gantavyam iti.

Sāṅkṛtyāyanī. (*Kañcukinam nirdiśya*) rājaputri, pra-
vṛttā prekṣā. dr̥syatām.

Kañcukī. tad etad ādeṣṭavyam parijanena saha
gantavyam iti gṛhitaneṣṭhyene 'ti nā 'deṣṭavyam.
kutah—

pādair nūpuribhir nitambaphalakaiḥ śiñjānakāñci-
guṇaiḥ

hārāpāditakāntibhiḥ stanataṭaiḥ keyūribhir bāhubhiḥ
karṇaiḥ kūṇḍalibhiḥ karaiḥ savalayaiḥ sasvastikair
mūrdhajair

devinām paricārikāparijano 'py eteṣu samādr̥syate
[4]

na khalu kiṁ cid atrā 'pūrvam anuṣṭheyam. kevalam
svāmyādeśa iti matvā 'ham samādiṣṭah. tad ājñāse-
ṣam rājaputryai nivedayāmi. (*parikramyā 'valokya ca*)
iyam sā Vāsavadattā viñāhastayā Kāñcanamālayā
'nugamyamānā gandharvaśālām praviṣṭā. yāvad
asyāḥ kathayāmi. (*parikramati*)

(*tataḥ praviśati gṛhita-Vāsavadattāneṣṭhyā
'sanasthā 'ranyakā viñāhastā Kāñca-
mālā ca*)

Āraṇyakā. halā Kāñcanamāle, kīsa uṇa ciraadi;
ajja vi viñāārio.

Kāñcanamālā. bhaṭṭidārie, diṭṭho terā ekko
ummatto. tassa vaṇam suṇia citteṇa phāvido
ohasanto ciṭṭhadi.

of the zenana that, as we are tomorrow to celebrate the Festival of Udayana,⁵⁴ they are to come to the Garden of Love,⁵⁵ with their retinue in splendid attire befitting the festival.'

SĀNKṚTYĀYANĪ. (*Pointing to the CHAMBERLAIN.*) Princess, the play has begun. Look!

CHAMBERLAIN. So I must direct them to come with a retinue, but I need not direct that these put on costume, for—

Among them even the retinue of the maids-of-honor of the queens is conspicuous,
With their feet adorned with anklets, their broad hips with tinkling girdle-bands,
With their swelling bosoms' loveliness enhanced by pearl necklaces,
With armlets on their arms, bracelets on their wrists, rings in their ears,⁵⁶ and swastikas⁵⁷ in their hair.⁵⁸ [4]

Surely there is nothing special to be done in this case. I received my orders with the idea that I should merely follow my Lord's direction. So I shall communicate the rest of the command⁵⁹ to the Princess. (*Walking about and looking around.*) Here is Vāsavadattā [just] entering the music-room⁶⁰ attended by Kāñcanamālā who has a lute⁶¹ in her hand. I shall tell her at once. (*He walks about.*)

(Enter ĀRAÑYAKĀ seated, in the costume of VĀSAVADATTĀ, and KĀÑCANAMĀLĀ⁶² with a lute in her hand.)

ĀRAÑYAKĀ. Kāñcanamālā, why is the music-teacher late again today?

KĀÑCANAMĀLĀ. Princess, he has seen a crazy fellow⁶³ and, struck with wonder at hearing his talk, is standing there laughing at him.

Āraṇyakā. (*sahastatālam vihasya*) hañje, suṭṭhu
edam pucchadi. sarisā sarise rājjanti tti duve ettha
ummattā.

Sāṅkṛtyāyanī. rājaputryāḥ sadṛśam ākāram paśyāmy
asyāḥ. tādṛśenā 'kareṇā 'vaśyam tvadīyām bhūmikām sambhā-
vayiṣyati.

Kañcukī. (*upasṛtya*) rājaputri, devas tvām
ājñāpayati: śvo 'vaśyam asmābhīr vīṇām vādayantī¹
śrotavyā. tat tvayā navatantrīsajjayā ghoṣavatyā
stheyam iti.

Āraṇyakā. jaï evvam lahu vīṇāriam visajjehi.

Kañcukī. eṣa Vatsarājam preṣayāmi. (iti
niṣkrāntah)

Āraṇyakā. Kañcaṇamāle, uvaṇehi me ghosa-
vadim jāva se tantīo parikkhemi.

(*Kāñcanamālā vīṇām arpayati. Āraṇyako
'tsaṅge vīṇām kṛtvā sārayati*)

(*tataḥ praviśati gṛhita-Vatsarājanepathyā Manoramā*)

Manoramā. (*svagatam*) ciraadi kkhu mahārāo. kiṁ na
kadhidam Vasantaṇa. adha vā devie bhāadi. jaï dāṇīm
āacche tado ramaṇīam bhave.

(*tataḥ praviśati Rājā 'vaguṇṭhitāśarīro Vidūṣakaś ca*)

Rājā.

saṁtāpam prathamam tathā na kurute śītāṁśur adyai 'va me
niśvāsā glapayanty ajasram adhunai 'vo 'śnās tathā nā
'dharam

sampraty eva mano na śūnyam alasāny aṅgāni no pūrvavad
duḥkhām yāti manoratheṣu tanutām samcintyamāneṣv api

ĀRĀNYAKĀ. (*Clapping her hands and laughing.*) My dear, he does well to question him. 'Like will to like,' as they say.⁶⁴ So it's a case of two crazy fellows together.

SĀNKRTYĀYANI. [Addressing VĀSAVADATTĀ.⁶⁵] I see that her bearing is like that of a princess; with such a bearing she will surely enact your part adequately.

CHAMBERLAIN. (*Approaching.*) Princess, the King gives you this command: 'Tomorrow we must surely hear you play the lute, so you must be ready with Ghoṣavatī⁶⁶ newly strung.'

ĀRĀNYAKĀ. If so, send the music-teacher at once.

CHAMBERLAIN. I myself shall send Vatsarāja. (*Exit.*)

ĀRĀNYAKĀ. Kāñcanamālā, hand me [the lute] Ghoṣavatī, so that I may examine its strings.⁶⁷

(KĀÑCANAMĀLĀ *gives her the lute. ĀRĀNYAKĀ puts the lute on her lap and runs over [the strings].*)

(Enter MANORAMĀ in the costume of VATSARĀJA.)

MANORAMĀ. (*Aside.*⁶⁸) The King is certainly late. Didn't Vasantaka tell him? Or is he afraid of the Queen? If he should come now it would be charming.

(Enter KING, with his body wrapt [in a mantle], and the JESTER.)

KING.

Today the chill-rayed moon does not cause me such distress as at first,⁶⁹
Nor do burning sighs now so constantly parch my lips;
My mind is not vacant, nor my limbs so languorous as before;
My misery grows less even as I ponder upon my heart's desires.⁷⁰ [5]

vayasya, satyam evo 'ktam Manoramayā : yathai 'śā mama priya-sakhī devyā mahārājasya darśanapathād api rakṣyate, tad ayaṁ samāgamopāyah. adya rātrāv asmābhīr Udayanacaritāṁ nāma nāṭakāṁ devyāḥ purato nartitavyam. tatrā 'raṇyakā Vāsavadattā bhaviṣyati, aham api Vatsarājaḥ. tacca riteṇai 'va sarvāṁ śikṣitavyam. tad āgatya svayam eva svām bhūmikāṁ kurvāṇah samāgamotsavam anubhavatv iti.

Vidūṣakaḥ. jaï mam na pattiāasi esā Manoramā tuha vesam dhāraanti cīṭhadī. tā uvasappia saam jevva puccha.

Rājā. (*Manoramām upasṛtya*) Manorame, satyam idam yad Vasantako 'bhidhatte.

Manoramā. bhaṭṭā, saccām jevva. maṇḍaa edehim ābharaṇehim attāṇāam. (ity ābharaṇāny aṅgād avatārya Rājñe samarpayati)

(*Rājā paridadhāti*)

Vidūṣakaḥ. ede kkhu rāṇo dāsīe vi evvām naccāvianti. aho kajjassa garuadā.

Rājā. (*vihasya*) mūrkha, nai 'śā kālah pariḥāsasya. nibhṛtena citraśālām praviṣya Manoramayā sahā 'smannṛttam paśyatā sthiyatām.

(*ubhau tathā kurutah*)

Āraṇyakā. Kañcaṇamāle, cīṭhadu vīṇā. pucchissam dāva kiṁ pi.

Rājā. śr̄ṇomi tāvat katamo 'yam uddeśo vartate. (ity avahitah śr̄ṇoti)

Kāñcana mālā. pucchadu bhaṭṭidāriā.

Āraṇyakā. saccām jevva tādo mantedi evvām: jadhā jaï vīṇām vādaanto avaharedi mām Vaccharāo avassam bandhanādo muñcemi tti.

Friend, did Manoramā really say⁷¹: 'Since this dear friend of mine is kept even out of the King's sight by the Queen, there is this way for them to come together. This evening we are to enact before the Queen a play called *The Adventure of Udayana*. In it Āranyakā will be Vāsavadattā and I shall be Vatsarāja. It must all be learned according to the way in which it actually happened. So let him come himself and by playing his own part enjoy the pleasure of the meeting.'⁷²?

ESTER. If you don't believe me,⁷³ here is Manoramā, wearing your costume. So approach and ask her yourself.

KING. (*Approaching MANORAMĀ*.) Manoramā, is what Vasantaka reports true?

MANORAMĀ. My Lord, it's quite true. Adorn yourself with these ornaments. (*Taking off the ornaments from her person, she hands them to the KING*.)

(*The KING puts them on.*)

ESTER. Here we have kings made to play a part by a mere serving-maid! Oh, what a state of affairs!⁷⁴

KING. (*Laughing.*) Fool! this is not the time for a joke! Go quietly into the picture-gallery⁷⁵ with Manoramā and stay there watching our acting.

(*Both do so.*)

ĀRANYAKĀ. Kāñcanamālā, let the lute be. I want to ask you something.

KING. I'll listen to see what she is alluding to. (*Listens attentively.*)

KĀÑCANAMĀLĀ. Let the Princess ask it.

ĀRANYAKĀ. Does my father⁷⁶ really express himself to this effect: 'If Vatsarāja transports⁷⁷ me by his playing on the lute, I shall certainly release him from captivity'?

Rājā. (*praviśya paṭākṣepeṇa saharṣam vastrante
grathitam badhnāti*) evam etat. kah samdehah.

saparijanam Pradyotam vismayam upaniya vādayan
vīṇām

Vāsavadattām apaharāmi na cirād eva paśyāmy
aham [6]

yataḥ susamvihitam sarvam Yaugandharāyaṇena.

Vāsavadattā. (*sahaso 'tthāya*) jedu jedu ajjaütto.

Rājā. (*svagatam*) katham pratyabhijñāto 'smi devyā.

Sāṅkṛtyāyanī. (*sasmitam*) rājaputri, alam alam sam-
bhrameṇa. prekṣaṇīyakam etat.

Rājā. (*ātmagataṇ saharṣam*) idānīm ucchvāsito 'smi.

Vāsavadattā. (*savilakṣasmītam upariśya*) kadham
Maṇoramā esā. mae uṇa jāṇidam ajjaütto eso tti. sāhu
Maṇorame sāhu. sohaṇam ṣaccidam.

Sāṅkṛtyāyanī. rājaputri, sthāna eva kṛtā bhrāntis te
Manoramayā. paśya.

rūpaṁ tan nayanotsavāspadam idam veṣaḥ sa evo 'jjvalaḥ
sā mattadviradocitā gatir iyam tat sattvam atyūrjitam
līlā sai 'va sa eva sāndrajaladahrādānukārī svaraḥ
sākṣād darśita eṣa nah kuśalayā Vatseśa evā 'nayā [7]

Vāsavadattā. hañje Indīvarie, baddheṇa ajjaütteṇa
aham vīṇam sikkhāvidā. tā se karehi ṣiluppaldāmaṇa
ṇialaṇam. (*śīraso 'panīya nīlotpaladāmā 'rpayati*)

(*Indīvarikā tathā kṛtvā punas tatrai 'vo 'pavīśati*)

Āraṇyakā. Kañcaṇamāle, kadhehi kadhehi. ḷam
saccam jevva mantedi tādo: jaī vīṇam vādaanto ava-

KING. (*Entering⁷⁸ with a toss of the curtain,⁷⁹ joyfully; he ties a knot⁸⁰ in the border of his mantle.*) It is so. What doubt is there [about it]?

Having won the admiration of Pradyota⁸¹ and his retinue by my playing on the lute,
I shall carry off Vāsavadattā; not for long will I look on [without acting].⁸² [6]

For everything has been well arranged by Yaugandharāyaṇa.⁸³

VĀSAVADATTĀ. (*Rising suddenly.*) Hail, hail to my Lord!

KING. (*Aside.*) What! Am I recognized by the Queen?

SĀNKRTYĀYANĪ. (*With a smile.*) Princess, do not be misled! This is a play.⁸⁴

KING. (*Aside, joyfully.*) Now I breathe freely again.

VĀSAVADATTĀ. (*Sitting down with an embarrassed smile.*) Why, that's Manoramā! And I thought it was my Lord! Bravo, Manoramā, bravo! Splendidly acted!

SĀNKRTYĀYANĪ. Princess, it was quite natural that Manoramā should cause your mistake. For look!—

Here is that self-same⁸⁵ form which causes delight to the eyes, the same splendid raiment;

Here, the same characteristic gait of the maddened elephant,⁸⁶ and here that lofty dignity⁸⁷;

This, just his graceful bearing and the voice like the rumble of the heavy [thunder-]cloud—

Before our very eyes King Vatsa himself is shown by this clever [actress].⁸⁸ [7]

VĀSAVADATTĀ. Indīvarikā, when my Lord taught me to play the lute he was in fetters; so make a chain for him with the garland of blue water-lilies. (*Taking from her [own] head a garland of blue water-lilies, she hands it to her.*)

(INDĪVARIKĀ, having done as directed, resumes her seat.)

ĀRANYAKĀ. Kāñcanamālā, do tell me, does my father really express himself to this effect: 'If Vatsarāja

haredi maṇi Vaccharāo tado avassam̄ bandhanādo
muñcemi tti.

Kāñcanamālā. bhaṭṭidārie, saccam̄. tadhā
karehi jadhā Vaccharāassa avassam̄ bahumadā hosi.

Rājā. niśpāditam eva Kāñcanamālayā yat tadā
'smābhīr abhilaśitam.

Āraṇyakā. jaī evvam̄ tā ādareṇa vādaissam̄.
(gāyantī vādayati)

ghaṇabandhaṇasamruddham̄ gaṇam̄ daṭṭhūṇa Mā-
ṇasam̄ eum̄

ahilasaī rāaham̄so daīam̄ gheūṇa appaṇo vasaīm̄

[8]

(Vidūṣako nindrām̄ nāṭayati)

Manoramā. (hastena cālayanti) Vasantaa, pekkha pekkha.
piasahī me ḥaccadi.

Vidūṣakah. (saroṣam) dāsīe sude, tumam̄ pi ḥa desi
suvidum̄. jadappahudi piavaasseṇa Āraṇṇīā diṭṭhā tadappa-
hudi teṇa saha mae rattim̄divam̄ ḥiddā ḥa diṭṭhā. tā aṇṇado
nikkamia suvissam̄. (niṣkramya ūete)

Āraṇyakā. (punar gāyati)

ahiṇavarāakkhittā mahuariā vāmaeṇa kāmeṇa
uttammaī patthantī daṭṭhum̄ piadaṁsaṇam̄ daīam̄

[9]

Rājā. (tatkṣaṇam̄ śrutvā sahaso 'pasṛtya) sādhu
rājaputri sādhu. aho gītam aho vāditram. tathā hi—

transports me by his playing upon the lute, then I shall certainly release him from captivity'?⁸⁹

KĀÑCANAMĀLĀ. Princess, it is true. Perform in such a way that you surely may be highly thought of by Vatsarāja.

KING. [Soliloquizing.]⁹⁰ Kāñcanamālā has actually brought about what I wished then.

ĀRANYAKĀ. If so, I'll play [the lute] carefully. (*Singing as she plays.*)

At the sight of <the vault of heaven⁹¹ obscured by chains of clouds>⁹²

«The royal swan» yearns «to go to [Lake] Mānasa⁹³», his own abode, taking with him his «mate»;

So [Vatsarāja], «swan among kings», at the sight of <his prison-vault closed by heavy chains>

Yearns «to attain his heart's desire», his own abode, taking with him his «beloved».⁹⁴ [8]

(JESTER mimics sleep.⁹⁵)

MANORAMĀ. (Giving him a shake with her hand.) Vasanta, look, look! My dear friend is acting [her part].

JESTER. (Angrily.) You hussy! Even you do not let me sleep. From the moment that my dear friend saw Āranyakā, I haven't, in his company, seen a wink of sleep night or day. So I'll go off somewhere else and have a sleep. (Goes out and lies down.)

ĀRANYAKĀ. (*Sings again.*)

The honey-making bee,⁹⁶ smitten with new passion through adverse Love,
Pines with longing to see her mate, who is lovely to look upon.⁹⁷ [9]

KING. (Directly upon hearing this, approaching suddenly.) Well done, Princess, well done! Such a song and such an accompaniment! For thus—

vyaktir vyāñjanadhātunā daśavidhenā 'py atra
labdhā 'dhunā
vispañṭo drutamadhyalambitaparicchinnas tridhā
'yam layaḥ
gopucchapramukhāḥ krameṇa yatayas tisro 'pi
sampāditāḥ
tattvaughānugatāś ca vādyavidhayāḥ samyak trayo
darśitāḥ [10]

Āraṇyakā. (*vīñām pañcavajyā 'sanād utthāya Rājānam sābhilāśam paśyantī*) uvajjhā, pañamāmi.

Rājā. (*sasmitam*) yad aham icchāmi tat te bhūyāt.

Kāñcanamālā. (*Āraṇyakādā āsanām nirdiśya*)
idha jjevva uvavisadu uvajjhāo.

Rājā. (*upaviśya*) rājaputri kve 'dānīm upaviśatu.

Kāñcanamālā. (*sasmitam*) idāṇīm jevva bhaṭ-
tiḍāriā vijjāmāṇeṇa paritosidā tumhehim. tā arihadi
jjevva esā uvajjhāapīḍhiāe.

Rājā. upaviśatv arhe 'yam ardhāsanasya. rāja-
putri, sthīyatām.

(*Āraṇyakā Kāñcanamālām paśyati*)

Kāñcanamālā. (*sasmitam*) bhaṭtiḍārie, uva-
visa. ko ettha doso. sissavisesā khu tumām.

(*Āraṇyakā salajjam upaviśati*)

Vāsavadattā. (*salajjam*) bhaavadīe ahiaṁ kappidam
kavvam. ḥa hu aham tassim kāle ekkāsaṇe ajjaütteṇa saha
uvaṭṭhidā.

Rājā. rājaputri, punaḥ śrotum icchāmi. vādaya
vīñām.

Distinctness has now been attained here through the 'distinguishing' mode of playing, in all⁹⁸ its ten forms; The tempo, in its threefold division of allegro, moderato, and adagio, has been clearly marked; All⁹⁸ three pauses, with the *gopuccha* first, have been brought out in due order; And the three styles of instrumental playing—tranquil, lively, and intermediate—have been appropriately shown.⁹⁹ [10]

ĀRĀNYAKĀ. (*Clasping her lute and rising from her seat, looks passionately at the KING.*) Teacher, I make my obeisance.

KING. (*With a smile.*) May that be yours which I wish [for you]!

KĀÑCANAMĀLĀ. (*Pointing to ĀRĀNYAKĀ'S seat.*) Will the teacher sit down here?

KING. (*Sitting down.*) Where now is the Princess to sit?

KĀÑCANAMĀLĀ. (*With a smile.*) The Princess has just now been complimented by you through the honor paid to her skill, so she really deserves a seat by the teacher.¹⁰⁰

KING. Let her occupy half of the seat here, as she deserves.¹⁰¹ Princess, be seated.¹⁰²

(ĀRĀNYAKĀ *looks at KĀÑCANAMĀLĀ.*)

KĀÑCANAMĀLĀ. (*With a smile.*) Princess, sit down. What's the harm in it? You are certainly a distinguished pupil.

(ĀRĀNYAKĀ *sits down bashfully.*)

VĀSAVADATTĀ. (*Shocked.¹⁰³*) Madam, you have overdrawn the piece. I certainly did not sit on the same seat with my Lord at that time.

KING. Princess, I should like to hear you again. Play your lute.

Āraṇyakā. (*sasmitam*) Kañcaṇamāle, ciram khu mama vādaantī parissamo jādo. idāṇīm ḥissahāim aṅgāim. tā ḥa sakkuṇomi vādaidum.

Kāñcanamālā. uvajjhāa, suṭṭhu parissantā bhaṭṭidāriā. kavolatalabaddhasealavāe pekkha se vevanti aggahatthā. tā samassatthā bhodu muhuttaam.

Rājā. Kāñcanamāle, yuktam abhihitam. (*hastena grahitum icchatī. Āraṇyakā hastam apasārayati*)

Vāsavadattā. (*sāsūyam*) bhaavadi, ahiaṁ edam pi tue kidam. ḥa hu aham Kañcaṇamālākavveṇa vañcaidavvā.

Sāṅkṛtyāyanī. (*vihasya*) āyuṣmati, idrśam eva kāvyam bhaviṣyati.

Āraṇyakā. (*sarosam iva*) avehi Kañcaṇamāle avehi. ḥa me bahumadā si.

Kāñcanamālā. (*sasmitam*) jaī ahaṁ ciṭṭhantī ḥa bahumadā tā esā gacchāmi. (*iti niṣkrāntā*)

Āraṇyakā. (*sasambhramam*) Kañcaṇamāle, ciṭṭha ciṭṭha. aam se aggahattho samappido.

Rājā. (*Āraṇyakāyā hastam gr̄hītvā*)

sadyo 'vaśyāyabinduvyatikaraśisirah kim bhavet
padmakośo

hlāditvam nā 'sya manye sadrśam idam uṣasy eva
vītātapasya

muñcanty ete himaugham nakharajanikarāḥ pañca
kim so 'pi dāhī

jñātam svedāpadeśād aviratam amṛtam syandate
vyaktam etat [11]

api ca:—

etenā bālavidrumapallavaśobhāpahāradakṣeṇa
hṛdaye mama tvayā 'yam nyasto rāgaḥ svahastena
[12]

ĀRANYAKĀ. (*With a smile.*) Kāñcanamālā, from playing so long I have become tired. My limbs now have no strength, so I am not able to play.

KĀÑCANAMĀLĀ. Teacher, the Princess is completely tired out. See, the drops of perspiration stand out on her cheeks, and her fingers¹⁰⁴ tremble. So let her rest for a moment.

KING. Rightly said, Kāñcanamālā. (*Tries to take ĀRANYAKĀ by the hand. She withdraws her hand.*)

VĀSAVADATTĀ. (*Indignantly.*) Madam, this also has been overdrawn by you. I am not by any means to be deceived by Kāñcanamālā's artifice.

SĀÑKṚTYĀYANĪ. (*Laughing.*) Your Highness, poetic art must always be like this.

ĀRANYAKĀ. (*As if angry.*) Go away, Kāñcanamālā, go away. I don't care for you.

KĀÑCANAMĀLĀ. (*With a smile.*) If you don't care for me when I stay, then here I go. (*Exit.*)

ĀRANYAKĀ. (*In confusion.*) Kāñcanamālā, stay, stay! His hand is touching me.

KING. (*Taking ĀRANYAKĀ's hand.*)

Could it be the lotus bud,¹⁰⁵ suddenly cooled through contact with the dewdrops?

Not such as this, methinks, is its joy at dawn when the heat of the sun is absent.

These five moonlike fingernails diffuse a shower of snow; can that also burn?

Ambrosia, recognized under the guise of perspiration, it is plain, flows without ceasing.¹⁰⁶ [11]

And again:—

With this hand of yours, skilled in robbing¹⁰⁷ the young coral branch of its beauty,

You have implanted this passion in my heart.¹⁰⁸ [12]

Āraṇyakā. (*sparśaviśeṣam nātayanty ātmagatam*) haddhī haddhī. edam Maṇoramam pharisantie anattham jevva me aṅgāim karenti.

Vāsavadattā. (*sahaso 'tthāya*) bhaavadi, pekkha tumam. aham uṇa aliam na pāremi pekkhidum.

Sāṅkṛtyāyanī. rājaputri, dharmaśāstravihita esa gāndharvo vivāhah. kim atra lajjāsthānam. prekṣaṇiyakam idam. tan na yuktam asthāne rasabhaṅgam kṛtvā gantum.

(*Vāsavadattā parikrāmati*)

Indīvarikā. (*vilokya*) bhaṭṭini, Vasantao cittaśālāduvāre pasutto ciṭṭhadi.

Vāsavadattā. (*nirūpya*) Vasantao jjevva eso. (*vicintya*) ranñā vi ettha hodavvam. tā bodhāvia pucchissam dāva nām. (*prabodhayati*)

Vidūṣakaḥ. (*nindrājaḍam utthāya sahasā vilokya*) Maṇorame, kiṁ naccia āado piavaasso, adha vā naccadi jjevva.

Vāsavadattā. (*savīśādam*) kadham ajjaütto naccadi. Maṇoramā dāṇim kahim.

Vidūṣakaḥ. esā cittaśālāe ciṭṭhadi.

Maṇoramā. (*sabhayam ātmagatam*) kadham aṇṇadhā jevva hiae kadua devie mantidam, edena vi mukkhabaḍueṇa aṇṇadhā jevva buddhia savvam āulikidam.

Vāsavadattā. (*sarosam hasantī*) sāhu Maṇorame sāhu. sohaṇam tue naccidam.

Maṇoramā. (*sabhayam kampamānā pādayor nipatya*) bhaṭṭini, na hu aham ettha avarajjhāmi. edena kkhu hadāsena balādo alamkaranāim genhia duvāraṭṭhidenā idha nīruddhā. na uṇa maha akkandantie saddo mukkhanigghosantarido kena vi sudo.

Vāsavadattā. hañje, uṭṭhehi. jāṇidam savvam. Vasantao kkhu Āraṇṇiāvuttantaṇādæ suttadhāro.

Vidūṣakaḥ. saam jevva cintehi kahim Āraṇṇiā kahim Vasantao tti.

ĀRANYAKĀ. (*Indicating a peculiar sensation of touch, aside.*¹⁰⁹) Oh, oh! As I touch Manoramā here, my limbs feel a strange thrill.¹¹⁰

VĀSAVADATTĀ. (*Suddenly rising.*) Madam! You may look, but as for myself, I can't bear to watch this false representation.

SĀNKRTYĀYANĪ. Princess, this is the Gandharva form of marriage¹¹¹ sanctioned by the Law Books. What reason is there to be shocked at it? This is a play; so it is not proper to go at the wrong moment and break up the enjoyment.

(VĀSAVADATTĀ walks about.)

INDIVARIKĀ. (*Looking around.*) Your Highness, Vasantaka is lying asleep at the door of the picture-gallery.¹¹²

VĀSAVADATTĀ. (*Looking closely.*) This is indeed Vasantaka. (*Reflecting.*) The King also must be here. So, then, I'll wake him and ask him. (*She wakes him.*)

JESTER. (*Rising, heavy with sleep, and looking around suddenly.*) Manoramā, has my friend come back from acting, or is he acting still?

VĀSAVADATTĀ. (*In dismay.*) What! is my Lord acting? Where then is Manoramā?

JESTER. She's here in the picture-gallery.

MANORAMĀ. (*In fright, aside.*) What! did the Queen speak, meaning it in one way, and this fool of a fellow understand it in another and spoil the whole thing?

VĀSAVADATTĀ. (*Smiling angrily.*) Bravo, Manoramā, bravo! Splendidly acted by you!¹¹³

MANORAMĀ. (*Trembling with fright and falling at her feet.*) Your Highness, I'm not to blame in this. This rascal took away the ornaments by force, shut me up here, and stayed at the door. I cried out, but the sound was not heard by anybody, as it was drowned by the fool's noise.¹¹⁴

VĀSAVADATTĀ. Girl, stand up! I know it all. Vasantaka's the stage-manager in the play *The Adventure of Aranyakā*.

JESTER. Just stop to think. What has Vasantaka to do with Aranyakā?¹¹⁵

Vāsavadattā. Maṇorame, sugahidam kadua ḥam āaccha. jāva pekkhaṇīam se pekkhāmi.

Maṇoramā. (*svagatam*) idāṇim samassāsida mhi. (*Vidūṣakam kare badhnāti.—prakāśam*) hadāsa, idāṇim anubhava attano duṇṇaassa phalam.

Vāsavadattā. (*sasambhramam upasṛtya*) ajjaütta, padīhadam edam amāngalam. (*iti pādayor nilotpadalāmā 'panayantī sotprāsam*) marisadu ajjaütto jam Maṇorama tti kadua nīluppaladāmaenā bandhāvido si.

(*Āranyakā sabhayam apasṛtya tiṣṭhati*)

Rājā. (*sahaso 'tthāya Vidūṣakam Maṇoramām ca dṛṣṭvā 'tmagatam*) katham vijñāto 'smi devyā. (*vailakṣyaṇi nāṭayati*)

Sāṅkṛtyāyanī. (*sarvān avalokya sasmitam*) katham anyad eve 'dam prekṣanīyakam saṃvṛttam. abhūmir iyam asmadvidhānām. (*iti niṣkrāntā*)

Rājā. (*svagatam*) apūrvo 'yam kopaprakārah. durlabham atrā 'nunayam paśyāmi. (*vicintya*) evam tāvat kariṣye. (*prakāśam*) devi, tyajyatām kopah.

Vāsavadattā. ajjaütta, ko ettha kuvido.

Rājā. katham na kūpitā 'si.

snigdham yady api vīkṣitam nayanayos tāmrā tathā 'pi dyutir mādhurye 'pi sati skhalaty anupadam te gadgadā vāg iyam niśvāsā niyatā api stanabharotkampena saṃlaksitāḥ

kopas te prakaṭaprayatnavidhṛto 'py esa sphuṭam lakṣyate

[13]

(*pādayor nīpatya*) prasīda prasīda.

Vāsavadattā. Āraṇṇie, tumam kuvida tti sambhāvaanto ajjaütto pie pasīda tti pasādaadi. tā uvasappa. (*iti hastend 'karṣati*)

VĀSAVADATTĀ. Manoramā, bind him securely and come here [with him], so that I may see the spectacle he presents.¹¹⁶

MANORAMĀ. (*Aside.*) Now I breathe again! (*Binds the JESTER by the hand.—Aloud.*) You rascal! Now reap the fruit of your own misbehavior!

VĀSAVADATTĀ. (*In agitation, approaching [the KING].*) My Lord, may this evil omen be averted!¹¹⁷ (*With these words she removes the chain of blue water-lilies from his feet; ironically.*) Pardon me, my Lord, that you were bound with the chain of blue lilies under the impression that it was Manoramā.

(ĀRĀNYAKĀ moves away in fright and stands still.)

KING. (*Rising suddenly and seeing the JESTER and MANORAMĀ; aside.*) What! am I recognized by the Queen? (*Acts as if embarrassed.*)

SĀNKRTYĀYANI. (*Looking at them all; with a smile.*) Why! This play has turned out to be quite something else. This is no place for persons of our position. (*Exit.*)

KING. (*Aside.*) This sort of anger is unprecedented. I see that a reconciliation will be hard to effect in this case. (*Reflecting.*) This is what I'll do, then. (*Aloud.*) My Queen, lay aside your anger.

VĀSAVADATTĀ. My Lord, who is angry here?

KING. What! you are not angry?

Though the glance of thine eyes is loving, still their gleam is fiery;
Though there is sweetness in it, thy trembling voice falters at every word;

Thy sighs, though repressed, are betrayed by thy heaving bosom;
This anger of thine, though restrained with manifest effort, is plainly visible.¹¹⁸ [13]

(*Falling at her feet.*) Pardon me, pardon me!

VĀSAVADATTĀ. Ārānyakā, my Lord, imagining that you are angry, is trying to make you forgive him by saying ‘Pardon me, my dear.’ So come nearer. (*With these words she draws her nearer by the hand.*)

Āraṇyakā. (*sabhayam*) bhaṭṭini, na hu aham kim pi jānāmi.

Vāsavadattā. Āraṇṇie, tumām kadham na āñāsi idānīm de sikkhāvemi. Indīvarie, geṇha ṇam.

Vidūṣakaḥ. bhodi, ajja komudīmahūsave tuha cittam avaharidum vaasseṇa pekkhaṇīam anuṭṭhidam.

Vāsavadattā. edam tumhānam duṇṇaam pekkhia hāso me jāadi.

Rājā. devi, alam anyathā vikalpitena. paśya.

bhrūbhāṅgaiḥ kriyate lalāṭaśaśinaiḥ kasmāt kalaṅko mudhā vātākampitabandhujīvasamatām nīto 'dharaḥ kim sphuran madhyaś cā 'dhikakampitastanabhareṇā 'yam punaḥ khidyate kopam muñca tavai 'va cittaharaṇāyai 'tan mayā krīditam

[14]

devi, prasīda prasīda. (*iti pādayoh patati*)

Vāsavadattā. hañje, ḡivuttam pekkhaṇāam. tā ehi, abbhantaram jevva pavisamha. (*iti niṣkrāntā*)

— Rājā. (*vīlokya*) katham akṛtvai 'va prasādām gatā devī.

svedāmbhāḥkaṇabhinnabhīṣaṇatarabhrūbhāṅgam ekam ruṣā trāsenā 'param utplutotplutamṛgavyālolanetrotpalam utpaśyann aham agrato mukham idam devyāḥ priyāyās tathā bhītaś co 'tsukamānasaś ca mahati kṣipto 'smy aham saṃkaṭe

[15]

tad yāvad idānīm śayaniyam gatvā devyāḥ prasādanopāyam cintayāmi.

(*iti niṣkrāntāḥ sarve*)

iti ṭṛṭīyo 'ṅkāḥ

ĀRĀNYAKĀ. (*In fright.*) Your Highness, I don't know anything at all.

VĀSAVADATTĀ. What, Ārānyakā! You don't know anything? Now I'll teach you. Indivarikā, seize her.¹¹⁹

ESTER. Madam, today at the Kaumudi-festival¹²⁰ my friend got up the play to divert your thoughts.¹²¹

VĀSAVADATTĀ. When I see this misbehavior of yours I have to laugh.

KING. My Queen, away with unfounded suspicion! See—

Wherefore is thy moonlike brow marred without cause by frowns?¹²²
Why is thy quivering lip made to resemble the *bandhūka*-flower¹²³
shaken by the wind?

Thy waist, moreover, is oppressed by the burden of thy bosom heaving violently.

Lay aside thine anger! This amusement was devised by me just to divert thy thoughts.¹²⁴ [14]

My Queen, pardon, pardon! (*He falls at her feet.*)

VĀSAVADATTĀ. Girl, the play's over. So come, let's go inside. (*Exit.*)

KING. (*Looking around.*) What! has the Queen gone without granting pardon?

When I see before me here the countenance of the Queen and that of my beloved,

The one¹²⁵ with brow contracted by anger into a frown, more threatening because streaked by beads of sweat,

The other¹²⁶ with her lotus eyes roving through fear, like those of a gazelle bounding again and again,

I am placed in a great dilemma between fear and longing.¹²⁶ [15]

Now I'll go to my couch and think out some means of gaining the Queen's pardon.¹²⁷

(*Exeunt omnes.*)

END OF THE THIRD ACT¹²⁸

CATURTHO 'NKAH

[Praveśakah]

(*tataḥ praviśati Manoramā*)

Manoramā. (*sodvegam*) aho dīharosadā devie. kadham ettiām kālam baddhāe pi sahie Āraṇṇiāe uvare anukampam na geṇhadī. (*sāsram*) sā tavassiṇī attaṇo bandhaṇassa kileseṇa tadhā na samṭappadi jadhā bhaṭṭino damṣaṇaṇirāsadāe. idisam ca se dukkham jena ajja jhevva attānaam vāvādaantī mae kadham pi ḥivāridā. edam vuttantam bhaṭṭino ḥivedehi tti Vasantaam bhaṇia āada mhi.

(*tataḥ praviśati Kāñcanamālā*)

Kāñcana mālā. kadham anñesantie vi mae bhaavadi Saṅkiccāṇī na diṭṭhā. (*vi洛kyā*) tā edam pi dāva Maṇoramaṃ pucchissam. (*upasṛtya*) Maṇorame, avi jāṇāsi kahim bhaavadi Saṅkiccāṇī tti.

Manoramā. (*vi洛kyā 'śrūṇi pramṛjya*) halā Kañcaṇamāle, diṭṭhā. kim uṇa tāe paoṇam.

Kāñcana mālā. Maṇorame, ajja devie Aṅgāravadie leho pesido. tassim väide bapphapuṇṇaṇaaṇā diḍham samṭappidum āraddhā devī. tā viṇodaṇaṇimittam tāe bhaavadiṃ anñesāmi.

Manoramā. halā, kim uṇa tassim lehe ālihidam.

Kāñcana mālā. jā mama bhaṇiā sā tuha jaṇaṇī jevva. tāe bhattā Diḍhavammā tādo de. tā tuha kim edam āakkhidavvam. tassa samahio samvaccharo Kaliṅgahadaṇa badhassa. tā na juttam edam vuttantam anīṭṭham sunia sami-

ACT IV

[INTRODUCTORY SCENE]

(*Enter Manoramā.*)

MANORAMĀ. (*In distress.*) To think of the Queen's long-continued anger! How is it that she doesn't take pity on my dear friend Āraṇyakā, who has been imprisoned for such a long time?¹ (*In tears.*) The poor girl isn't distressed so much by the misery of her imprisonment as by the hopelessness of her seeing the King. And so great is her wretchedness that I had great difficulty this very day in restraining her as she was going to kill herself.² I've just been telling Vasantaka to report this occurrence to the King.

(*Enter Kāñcanamālā.*)

KĀÑCANAMĀLĀ. How is it, though I've been searching for the lady Sāṅkṛtyāyanī, I haven't seen her? (*Looking around.*) Well, I'll just ask Manoramā here also. (*Approaching.*) Manoramā, do you know³ where the lady Sāṅkṛtyāyanī is?

MANORAMĀ. (*Looking around, wiping away her tears.*) O Kāñcanamālā! I've seen her; but what do you want of her?

KĀÑCANAMĀLĀ. Manoramā, a letter⁴ was sent today by Queen Aṅgāravatī.⁵ On reading this, the Queen's eyes filled with tears and she became greatly distressed. So I'm looking for the lady to have her cheer the Queen up.

MANORAMĀ. But what, my dear, was written in this letter?

KĀÑCANAMĀLĀ. This: 'My sister is just a mother to you; her husband Dṛḍhavarman is [as] your father⁶—but why need I tell you this? For more than a year he has been kept a prisoner by the accursed Kalinga.'⁷ So it is not proper for your powerful

vaṭṭhidassa samathassa bhattuṇo de evvam udāśinattanam olambidum ti.

M a n o r a m ā. halā Kañcaṇamāle, jadā dāva aam vuttanto bhaṭṭiniie ḡa keṇa vi vāidavvo tti bhaṭṭinā āṇattam tā keṇa una dāṇim so leho sunāvido.

Kāñcaṇamālā. anuvāia tunhiṁbhūdāe maha hatthādo genhia saam jevva bhaṭṭiniie vāido.

M a n o r a m ā. teṇa gaccha tumam. esā khu devī tāe jjevva saha dantavalahie ciṭṭhadi.

Kāñcaṇamālā. teṇa hi bhaṭṭinisaāsam gamissam. (iti niṣkrāntā)

M a n o r a m ā. ciram khu me Āraṇṇiāsaāsādo āadāe. diḍham ca ṣivviṇṇā sā tavassini attaṇo jīvideṇa. kadā i accāhidam bhave. tā tahim jevva gacchāmi. (iti niṣkrāntā)

iti praveśakah

(tataḥ praviśati sodvegā 'sanasthā Vāsavadattā Sāṅkṛtyāyanī vibhavataś ca parivārah)

Sāṅkṛtyāyanī. rājaputri, alam udvegena. ne 'dṛśo Vatsarājāḥ. katham itthamgatam api bhavatyā māṭṛṣvasṛpatim vijñāya Vatsarājo niścintam sthāsyati.

Vāsavadattā. (sāsram) bhaavadi, adiujjuā dāṇim tumam. jassa mae ḡa kajjam tassa mamakeraṇa kiṁ kajjam. ajiuāe juttam mama edam ālihidum. sā uṇa ḡa āṇādi ajja tārisī ḡa Vāsavadatta tti. tuha uṇa eso Āraṇṇiāe vuttanto paccakkho. tā kadham edam bhanāsi.

Sāṅkṛtyāyanī. yata eva me pratyakṣas tata eva brahmī. teṇa nanu kaumudīmahotsave tvām hāsayitum tathā krīditam.

Vāsavadattā. bhaavadi, edam ettha saccam. tadhā hāsida mhi jena bhaavadie purado lajjāe kadham pi ciṭṭhāmi.

husband, who is close at hand, to remain thus indifferent after hearing of this unfortunate event.'

MANORAMĀ. But, Kāñcanamālā dear, who then read this letter aloud, when the King gave orders that this matter should not be read to the Queen by any one?

KĀÑCANAMĀLĀ. While I was reading it over to myself in silence, the Queen snatched it from my hand and read it herself.

MANORAMĀ. Therefore go; the Queen's right here with the lady, in the ivory tower.

KĀÑCANAMĀLĀ. Then I shall go to the Queen. (*Exit.*)

MANORAMĀ. It's a long time since I left Āranyakā. The poor girl is utterly wearied of her life. Something dreadful might happen at any moment. So I'll go directly to her. (*Exit.*)

END OF THE INTRODUCTORY SCENE⁸

(Enter, seated, VĀSAVADATTĀ in a distressed state of mind, SĀNKRTYĀYANĪ, and the Retinue in order of rank.)

SĀNKRTYĀYANĪ. Princess, cease your distress. Vatsarāja is not that kind of man. How can Vatsarāja remain unconcerned when he knows that the husband of your mother's sister⁹ is in such a plight?

VĀSAVADATTĀ. (In tears.) Madam, now you are too naïve. When he has nothing to do with me, what will he have to do with mine?¹⁰ It was proper for my mother¹¹ to write this to me,¹² but she does not know that Vāsavadattā is no longer such as she was. You, however, witnessed this affair of Āranyakā with your own eyes. How, then, can you say this?

SĀNKRTYĀYANĪ. Just because I witnessed it myself, I speak thus. He really played this joke¹³ at the Kaumudi-festival in order to make you laugh.

VĀSAVADATTĀ. Madam, that's the truth of it; I've been made so laughed at,¹⁴ that I can hardly stand before your Ladyship for

tā kiṁ takkeraē kadhāe. nām edeṇa jjevva pakkhavādena ettiām bhūmīm nīda mhi. (*iti roditi*)

Sāṅkṛtyāyanī. alam rājaputri ruditena. ne 'dṛśo Vatsarājah. (*vīlokya*) atha vā prāpta evā 'yam, yas te manyu-pramārjanam karoti.

Vāsavadattā. maṇoradhā dāṇīm ede bhaavadī.

(*tataḥ praviśati Rājā Vidūṣakaś ca*)

Rājā. vayasya, ka idānīm abhyupāyah priyām mocayitum.

Vidūṣakah. bho vaassa, muñca visādam. aham de uvāam kadhaissam.

Rājā. (*saharṣam*) vayasya, tvaritaram abhidhīyatām.

Vidūṣakah. bho, tumam dāva aṇeasamarasañghaṭṭappa-hāvabāhusālī puṇo vi aṇeagaaturaapāikkaduvvisahabalasam-udido. tā savvabalasamdoheṇa anteuram supīḍidam kadua idāṇīm jevva Āraṇṇiam moāvehi.

Rājā. vayasya, aśakyam upadiṣṭam.

Vidūṣakah. kiṁ ettha asakkam, jado dāva kujjavāmaṇavuḍḍhakañcivajjido maṇusso avaro ṣatthi tahim.

Rājā. (*sāvajñam*) mūrkha, kim asambaddham pralapasi. devyāḥ prasādam muktvā nā 'nyas tasyā mokṣaṇābhupāyah. tat kathaya katham devīm prasādayāmi.

Vidūṣakah. bho, māsovavāsam kadua jīvidam dhārehi. evvam devī caṇḍī pasidissadi.

Rājā. (*vihasya*) alam parihāsenā. kathaya katham devīm prasādayāmi.

dhṛṣṭah kim purato 'varudhya vihasan gṛhṇāmi kaṇṭhe priyām

kim vā cātuśataprāṇcaracanāprītām kariṣyāmi tām

kim tiṣṭhāmi kṛtāñjalir nipatito devyāḥ puraḥ pādayoḥ

satyam satyam aho na vedmy anunayo devyāḥ katham syād iti [i]

shame. So, what's the use of such talk? I've been reduced to this state, in fact, just by this fondness. (*Weeps.*)

SĀNKRTYĀYANĪ. Weep no more, Princess! Vatsarāja is not that kind of man. (*Looking around.*) But here he is coming to dispel your sorrow.

VĀSAVADATTĀ. These are now [merely] your Ladyship's desires.

(*Enter KING and JESTER.*)

KING. Dear fellow, what way is there now of getting the dear girl set free?

ESTER. My dear fellow, free yourself¹⁵ of dejection! I'll tell you the way.

KING. (*Joyfully.*) Dear fellow, out with it—quick, quick!

ESTER. Sir, you have two arms that have proved their power in the shock of many a battle; besides that, you are possessed of an irresistible force of many elephants, horses, and foot-soldiers. So lay siege to the zenana with the assemblage of your entire forces and set free Āranyakā this very moment.

KING. Dear fellow, what you have suggested is impossible.

ESTER. What's impossible about it? For there's not a man there except hunchbacks, dwarfs, and the old chamberlain.¹⁶

KING. (*Contemptuously.*) You fool! Why do you talk nonsense? There's no other way of getting her free than getting the Queen's favor. So tell me how I can get the Queen's favor.

ESTER. Sir, live fasting for a month. In that way the Wrathful Queen¹⁷ will be appeased.

KING. (*Laughing.*) Enough of your jesting. Tell me how I am to appease the Queen.

Shall I boldly bar the way before her and, laughing,¹⁸ clasp the dear one about the neck?

Or shall I make her glad by the use of a hundred varied blandishments?¹⁹

Or shall I fall before the Queen's feet and remain in suppliant posture?²⁰

Truly, truly—alas!—I know not in what way to conciliate the Queen.²¹ [1]

tad ehi, devīsakāśam eva gacchāvah.

V i d ū s a k a h. bho, gaccha tumām. aham una dāṇim jevva bandhaṇādo kadham pi paribbhāmsia āado mhi. tā nā gamissam.

Rājā. (*vihasya kāṇhe gṛhitvā balān nivartayati*) mūrkha, āgamyatām āgamyatām. (*parikramyā 'valokya ca*) iyam devī dantavalabhīmadhyam adhyāste. yāvad upasarpāni. (*salaj-jam upasarpati*)

(*Vāsavadattā sakhedam āsanād uttiṣṭhati*)

Rājā.

kim muktam āsanam alam mayi sambhramenā
no 'tthātum ittham ucitam mama tāntamadhye
drṣṭiprasādavidhimātrahṛto jano 'yam
atyādareṇa kim iti kriyate vilakṣah [2]

Vāsavadattā. (*mukham nirūpya*) ajjaütta, vilakkho dāṇim tumām hosi.

Rājā. priye, satyam aham vilaksah, yat pratyakṣadrṣṭāparādho 'pi bhavatīm prasādayitum vyavasito 'smi.

Sāṅkṛtyāyanī. (*āsanam nirdiśya*) mahārāja, kriyatām āsanaparigrahah.

Rājā. (*āsanam nirdiśya*) ito devy upaviśatu.

(*Vāsavadattā bhūmāv upaviśati*)

Rājā. āḥ katham bhūmāv upaviṣṭā devī. aham apy atrai 'vo 'paviśāmi. (*iti bhūmāv upaviśya kṛtāñjaliḥ*) priye, prasida prasida. kim evam pranate 'pi mayi gambhirataram kopam udvahasi.

bhrūbhāṅgam na karosi rodiśi muhur mugdhekṣane kevalam nātiprasphuritādhara 'navarataṁ niḥsvāsam evo 'jjhasi vācam nā 'pi dadāsi tiṣṭhasi param pradhyānanamrānanā kopas te stimito nipīdayati mām gūḍhaprahāropamaḥ [3]

So come, let us go straight to the Queen.

JESTER. Sir, *you* may go; but I've only now escaped with difficulty from confinement, so I'm not going.

KING. (*Laughing, takes him around the neck and makes him return by force.*) Come along, you fool, come along! (*Walking about and looking.*) Here is the Queen sitting in the ivory tower. I shall approach, then. (*Approaches abashed.*)

(VĀSAVADATTĀ rises languidly from her seat.)

KING.

Why leave thy seat? Be not disturbed on my account.

It is not appropriate in my case²² that thou, O slender-waisted one,²³ shouldst rise thus.

Why is it that I²⁴—who am ravished by the mere bestowal of the favor of a glance—

Am made embarrassed by this excessive courtesy?²⁵ [2]

VĀSAVADATTĀ. (*Looking him in the face.*) My Lord, you are embarrassed now?

KING. My beloved, truly I am embarrassed; for, though you saw my offence with your own eyes, I am resolved to appease you.

SĀNKRTYĀYANĪ. (*Pointing to a seat.*) Your Majesty, pray be seated.

KING. (*Pointing to a seat.*) Let the Queen sit here.

(VĀSAVADATTĀ seats herself upon the ground.)

KING. What! the Queen seated on the ground! I'll sit down there also. (*Seating himself upon the ground; making an obeisance.*²⁶) Pardon me, my beloved, pardon me! Why do you display still deeper anger, though I am thus bowed before you?

Ah, thou whose glance is lovely, thou dost not knit thy brow; thou only weepest ever!

Thy lip quivereth not over-much; yet thou heaviest sighs incessantly; Thou utterest not one word, but remainest with face bowed in thought;

Thy rigid anger pains me like a hidden wound.²⁷ [3]

priye, prasīda prasīda. (*iti pādayoh patati*)

Vāsavadattā. adisuhido ḥam si. kim dāṇim dukkhidam jaṇam viāresi. uṭhehi. ko ettha kuvido.

Sāṅkṛtyāyanī. uttiṣṭha mahārāja. kim anena. anyad eva tāvad udvegakāraṇam asyāḥ.

Rājā. (*sasambhramam*) bhagavati, kim anyat.

(*Sāṅkṛtyāyanī karṇe kathayati*)

Rājā. (*vihasya*) yady evam alam udvegena. mayā 'pi jñātām. siddha evā 'smīn prayojane devīm diṣṭyā vardhayiṣyāmī 'ti no 'ktam. anyathā katham aham Dṛḍhavarmavṛttānte viśrabdhas tiṣṭhāmi. tat katipayāny ahāni tadvārttāyā āgatāyāḥ. idam ca tatra vartate.

asmadbalaīr Vijayasenapuraḥsaraīs tair
ākrāntabāhyaviṣayo vihatapratāpāḥ
durgam Kaliṅgahatakah sahasā praviṣya
prākāramātraśaraṇo 'śaraṇaḥ kṛto 'sau [4]

tadavastham ca tam

nirdiṣṭākrāntamandam pratidinaviramadvirādāseravṛttam
sadhvamsam śiryamāṇadvipaturaganaraksīṇanīhśesasainyam
adya śvo vā vibhagne jhaṭiti mama balaiḥ sarvatas tatra
durge
baddham yuddhe hataṁ vā bhagavati nacirāc chroṣyasi tvam
Kaliṅgam [5]

Sāṅkṛtyāyanī. rājaputri, prathamatarām eva bhavatyāḥ kathitam mayā katham apratividhāya Vatsarājaḥ sthāsyati 'ti.
Vāsavadattā. jaī evvam piām me.

Pardon me, my beloved, pardon me! (*With these words he falls at her feet.*)

VĀSAVADATTĀ. You are surely very happy. Why, then, torment an unhappy creature? Arise! Who is angry here?

SĀNKRTYĀYANĪ. Arise, Your Majesty! What is the use of this? Something quite different, indeed, is the cause of her distress.

KING. (*Hastily.*) Good madam, what else is it?

(SĀNKRTYĀYANĪ *whispers in his ear.*²⁸)

KING. (*Laughing.*) If so, no more distress! I knew it also, but I did not tell, thinking that I should congratulate²⁹ the Queen when this undertaking had been actually accomplished. Otherwise, how could I remain unconcerned in the affair of Dṛḍhavarman? Well, it is several days since news about him arrived; and this is what took place.

Led by Vijayasena, our armies invaded the frontier region
And destroyed the glory of the accursed Kalinga,
Who suddenly withdrew to his fortress³⁰
And, with a rampart as his sole defense, has been made defenseless.³¹ [4]

And, he being in such a plight,³²

Crippled by the invasion described, and with the activity of his slavish warriors³³ decreasing day by day,
With ruin impending, with his elephants, horses, and men being destroyed, and his entire army depleted,
When his fortress there shall have been breached on all sides in a twinkling, today or tomorrow, by my forces,
You will hear before long, my Lady, that Kalinga has been captured or slain in battle.³⁴ [5]

SĀNKRTYĀYANĪ. Princess, I said to you at the very outset, 'How will Vatsarāja rest without making a counterstroke?'³⁵

VĀSAVADATTĀ. If so, I am glad.

(*praviśya Pratihārī*)

Pratihārī. jedu jedu bhaṭṭā. eso kkhu Vijaaseno Diḍhavammakañcuisahido harisasamupphullaloaṇo piām ḥivedidukāmo duvāre ciṭṭhadi.

Vāsavadattā. (*sasmītam*) bhaavadi, jadhā takkemi paritosida mhi ajjaütteṇa tti.

Sāṅkṛtyāyanī. Vatsarājapakṣapātīnī khalv aham na kiṁ cid api bravīmi.

Rājā. Śīghram praveśaya tau.

Pratihārī. tadhā. (*iti niṣkrāntā*)

(*tataḥ praviśati Vijayasenah Kañcukī ca*)

Vijayasenah. bhoḥ kañcukin, adya svāmipādā draṣṭavyā iti yatsatyam anupamam kam api sukhātiśayam anubhavāmi.

Kañcukī. Vijayasena, avitatham etat. paśya.

sukhanirbharo 'nyathā 'pi svāminam avalokya bhavati bhṛtyajanah

kim punar aribalavighaṭanānirvyūḍhaprabhuniyogabharah

[6]

Ubha u. (*upasṛtya*) jayatu jayatu svāmī.

(*Rājo 'bhāv api pariṣvajate*)

Kañcukī. deva, diṣṭyā vardhase.

hatvā Kaliṅgahatakam hy asmatsvāmī niveśito rājye
devasya samādeśād ripujayinā Vijayasenena [7]

Vāsavadattā. aī bhaavadi, ahijāṇāsi edam kañcuiṇam.

Sāṅkṛtyāyanī. katham nā 'bhijāṇāmi. nanu sa eṣa
yasya haste māṭṛṣvasā te patrikām anupreśitavatī.

Rājā. sādhū. Vijayasenena mahāvyāpāro 'nuṣṭhitah.

(Enter PORTRESS.)

PORTRESS. Hail, hail to Your Majesty! Here at the door stands Vijayasena, accompanied by the chamberlain of Dṛḍhavarman, with his eyes beaming with joy and eager to announce good tidings.

VĀSAVADATTĀ. (With a smile.) Good madam, as I regard it, my Lord has completely satisfied me.

SĀNKRTYĀYANĪ. Being partial to Vatsarāja, I say nothing at all.

KING. Have them enter at once.

PORTRESS. It shall be done. (Exit.)

(Enter VIJAYASENA and the CHAMBERLAIN.³⁶)

VIJAYASENA. Sir Chamberlain, in truth I feel a kind of ecstatic joy, beyond compare, at the thought of seeing my master today.

CHAMBERLAIN. Vijayasena, that is undeniable. For—

Even under other circumstances a servitor is filled with joy at beholding his master,

But how much more when he has fulfilled his lord's command by annihilating the army of his enemy.³⁷ [6]

BOTH. (Approaching.) Hail, hail to our master!

(The KING embraces them both.)

CHAMBERLAIN. Your Majesty, you are to be congratulated.³⁸ For Vijayasena, vanquishing the foe,³⁹ has, at Your Majesty's command, Slain the accursed Kalinga and restored my master to his kingdom.⁴⁰ [7]

VĀSAVADATTĀ. O good madam, do you recognize this chamberlain?

SĀNKRTYĀYANĪ. Why should I not recognize him? He is the very one in whose care your mother's sister⁴¹ forwarded the letter.⁴²

KING. Bravo! Vijayasena has accomplished a great feat!

(*Vijayasenaḥ pādayoḥ patati*)

Rājā. devi, dīstyā vardhase. pratiṣṭhito rājye Dṛḍhavarmā.

Vāsavadattā. (*saharṣam*) anuggahida mhi.

Vidūṣakaḥ. īdise abbhudae assim rāaüle edam karanīam. (*Rājānam nirdiśya vīñāvādanam nātayan*) gurupūā. (*ātmano yajñopavītam darśayan*) bamhaṇassa sakkāro. (*Āraṇyakām sūcayan*) savvabandhaṇamokkho tti.

Rājā. (*Vāsavadattām apavārya choṭikām dadat*) sādhu vayasya sādhu.

Vidūṣakaḥ. bhodi, kadham tumam na kim pi etha samādisasi.

Vāsavadattā. (*Sāṅkṛtyāyanīm avalokya sasmitam*) moidā khu hadāseṇa Āraṇṇiā.

Sāṅkṛtyāyanī. kim vā tapasvinyā 'nayā baddhayā.

Vāsavadattā. jadhā bhaavadie roadi.

Sāṅkṛtyāyanī. yady evam aham eva gatvā tām mocayisyāmi. (*iti niṣkrāntā*)

Kañcukī. idam aparam samdiṣṭam mahārājena Dṛḍhavarmanā: tvatprasādāt sarvam eva yathābhilaṣitam sampannam. tad ete prāṇās tvadīyāḥ. yatheṣṭam imān viniyoktum tvam eva pramāṇam.

(*Rājā salajjam adhomukhas tiṣṭhati*)

Vijayasenaḥ. deva, na śakyam eva devam prati prīti-višeṣam Dṛḍhavarmanāḥ kathayitum.

Kañcukī. yady api tubhyam pratipāditāyāḥ Priyadarśikāyā asmadduhituh paribhramśān na me sambandho jāta iti duḥkham āsīt tathā 'pi Vāsavadattāyāḥ pariṇetrā 'pi tvayā tad apanītam eva.

Vāsavadattā. (*sāsram*) ajja kañcui, kadham me bhaīṇī paribbhaṭṭhā.

(VIJAYASENA falls at his feet.)

KING. My Queen, you are to be congratulated! Dṛḍhavarman has been restored to his kingdom.

VĀSAVADATTĀ. (Joyfully.) I am deeply gratified.

ESTER. At a time of such rejoicing in the royal family this is the thing to be done:—(pointing to the KING and imitating playing on the lute) honor to the teacher⁴⁸; (showing his own sacrificial cord) hospitality to a Brahman; (alluding to ĀRANYAKĀ) release of all prisoners.⁴⁹

KING. (Snapping his fingers⁵⁰ without letting VĀSAVADATTĀ see.⁵¹) Bravo, dear fellow, bravo!

ESTER. Madam, why don't you give some order about it?

VĀSAVADATTĀ. (Looking at SĀNKRTYĀYANĪ, with a smile.) Āranyakā is as good as released⁵² by the rascal.

SĀNKRTYĀYANĪ. What possible good is there in keeping the poor girl in prison?

VĀSAVADATTĀ. As pleases your Ladyship.

SĀNKRTYĀYANĪ. If so, I myself will go and have her set free. (Exit.)

CHAMBERLAIN. This message, besides, has been sent by King Dṛḍhavarman: 'By your grace everything has turned out after my own heart. Therefore my life is yours. You have the right to do with it as you please.'

(The KING modestly stands with bowed head.)

VIJAYASENA. Your Majesty, it is altogether impossible to express Dṛḍhavarman's extreme devotion to you.

CHAMBERLAIN. [Continuing the message.⁴⁸] 'Even though it was a misfortune that no alliance between us came about,⁵⁰ in consequence of the loss of my daughter Priyadarśikā who was affianced to you, nevertheless this has been altogether removed by your marriage⁵⁰ with Vāsavadattā.'

VĀSAVADATTĀ. (In tears.) Worthy Chamberlain, how did my cousin disappear?⁵¹

Kañcukī. rājaputri, tasmin Kaliṅgahatakāvaskande vi-drutesv itas tato 'ntahpurajanesu diṣṭyā dṛṣṭām idānīm na yuktam atra sthātum iti tām aham gṛhitvā Vatsarājāntikam prasthitah. tataḥ saṃcintya tām Vindhya ketor haste nikṣipya nirgato 'smi. yāvat pratipam āgacchāmi tāvat kair api tat sthānam saha Vindhya ketunā smartavyatām nītam.

Rājā. (*sasmītam*) Vijayasena, kiṃ kathayasi.

Kañcukī. tatra cā 'nviyatā mayā na prāptā. tadāprabhṛti nā 'dyā 'pi vijñāyate kva vartata iti.

(*pravīśya Manoramā*)

Manoramā. bhaṭṭini, pāṇasamsae vaṭṭadi sā tavassini.

Vāsavadattā. (*sāsram*) kiṃ uṇa tumam Piadamsanā-vuttantam jāṇāsi.

Manoramā. na hu aham Piadamsanāvuttantam jāṇāmi. esā khu Āraṇṇīā kallavvavadesena āṇīdām visam pāia pāṇasamsae vaṭṭadi tti evvam mae nivedidām. tā parittāadu bhaṭṭinī. (*rudatī pādayoh patati*)

Vāsavadattā. (*svagatam*) haddhī haddhī. Piadamsa-ṇādukkham pi me antaridām Āraṇṇīāvuttanteṇa. adidujjanō kkhu loo. kadā i mām annadhā sambhāvaissadi. tā edam ettha juttam. (*prakāśam sasambhramam*) Maṇorame, lahu idha jjevva āṇehi tam. ḡāaloādo gahidavisavijo ajjaütto ettha kusalo.

(*niṣkrāntā Manoramā*)

(*tataḥ pravīśati Manoramayā dhṛtā sariṣavegam
ātmānam nāṭayanty Āraṇyakā*)

Āraṇyakā. halā Maṇorame, kīsa dānīm mām andhaāram pavesesi.

CHAMBERLAIN. Princess, during the onslaught by the accursed Kaliṅga, when the inmates of the zenana had fled hither and thither, I fortunately chanced to see her, and, thinking that it was no longer advisable for her to remain there, I took her and started to go to the presence of Vatsarāja. Then, upon further reflection, I put her in the care of Vindhyaketu and went away. When I came back I found that some foes had made that place, as well as Vindhyaketu, a matter of the past.⁵²

KING. (*With a smile.*) Vijayasena, what have you to say?

CHAMBERLAIN. And I searched for her there, but could not find her. From that day to this no one knows where she is.

(*Enter MANORAMĀ.*)

MANORAMĀ. Your Highness, the poor girl is at the point of death!⁵³

VĀSAVADATTĀ. (*In tears.*) But do *you* know the fate of Priyadarśanā?⁵⁴

MANORAMĀ. I certainly do not know the fate of Priyadarśanā, but Āranyakā here has drunk poison, brought to her under the guise of wine, and is at the point of death. That is what I have reported. So save her, Your Highness! (*Falls at her feet, weeping.*)

VĀSAVADATTĀ. (*Aside.*) Alas, alas! This affair of Āranyakā overshadows even my sorrow for Priyadarśanā. The world is very malicious. Perhaps it will judge me wrongly. So this is the thing to do. (*Aloud, agitatedly.*) Manoramā, bring her here immediately. The King is expert in this matter, having acquired knowledge of poisons in the world of the Nāgas.⁵⁵

(*Exit MANORAMĀ.*)

(*Enter ĀRANYAKĀ, supported by MANORAMĀ, and exhibiting the symptoms of poisoning.*)

ĀRANYAKĀ. O Manoramā, why are you now leading me into the dark?

Ma n o r a m ā. (*savīśādām*) haddhī haddhī. diṭṭhī vi se samkantā visēṇa jjevva. (*Vāsavadattām drṣtvā*) bhattinī, lahu parittāehi lahu parittāehi. garuībhūḍam se visam.

Vā s a v a d a t t ā. (*sasambhramam Rājānam haste grhītvā*) ajjaütta, utṭhehi utṭhehi. lahu vivajjadi kkhu esā tavassini. (*sarve paśyanti*)

Kañcukī. (*vīlokya*) susadṛśī khalv iyam mama rājaputryāḥ Priyadarśanāyāḥ. (*Vāsavadattām nirdiśya*) rājaputri, kuta iyan kanyakā.

Vā s a v a d a t t ā. ajja, Viñjhakeduṇo duhidā. tam vāvādia Vijaaseṇeṇa āṇidā.

Kañcukī. kutas tasya duhitā. sai 've 'yam mama rājaputri. hā hato 'smi mandabhāgyāḥ. (*iti nipatya bhūmāv utthāya*) rājaputri, iyam sā Priyadarśikā bhagini te.

Vā s a v a d a t t ā. ajjaütta, parittāehi parittāehi. mama bhaiñī vivajjadi.

Rājā. samāśvasihi samāśvasihi. paśyāmas tāvat. (*svagatam*) kaṣṭam bhoḥ kaṣṭam.

saṃjātasāndramakarandarasām krameṇa
pātum gataś ca kalikām kamalasya bhṛṅgah
dagdhā nipatya sahasai 'va himena cai 'ṣā
vāme vidhau na hi phalanty abhivāñchitāni [8]

(*prakāśam*) **M**anoramē, pṛcchyatām tāvat kiṁ te bodha iti.

Manoramā. sahi, kiṁ de bodho. (*sāsram punaś cālāyanti*) sahi, nām bhanāmī kiṁ de bodho tti.

Priyadarśikā. (*avispastam*) nām edāe vi nā mae mahārāo diṭṭho (*ity ardhokte bhūmau patati*)

Rājā. (*sāsram svagatam*)

esā mīlayatī 'dam īkṣaṇayugam jātā mamā 'ndhā diśah
kanṭho 'syāḥ pratirudhyate mama giro niryānti kṛcchrād
imāḥ
etasyāḥ śvasitam hṛtam mama tanur niśceṣṭatām āgatā
manyē 'syā viśavega eva hi param sarvam tu duḥkham mama

MANORAMĀ. (*In despair.*) Alas, alas! Her sight, too, is affected by the poison! (*Looking at VĀSAVADATTĀ.*) Your Highness, quick, quick! Save her, save her! The poison has overcome her.

VĀSAVADATTĀ. (*Agitatedly, taking the KING by the hand.*) My Lord, come, come! The poor girl's sinking rapidly. (*All look.*)

CHAMBERLAIN. (*Looking closely.*) She certainly looks exceedingly like Priyadarśanā, the daughter of my king. (*Addressing VĀSAVADATTĀ.*) Princess, whence comes this maiden?

VĀSAVADATTĀ. Worthy sir, she's the daughter of Vindhya-ketu. She was brought here by Vijayasena, who had slain him.

CHAMBERLAIN. How⁵⁶ his daughter? She is the daughter of my king. Alas, I am undone, unfortunate man that I am! (*Falls on the ground.—Rising.*) Princess, this is Priyadarśikā, your cousin.

VĀSAVADATTĀ. My Lord, save her, save her! My cousin is dying.

KING. Take heart, take heart! Let us see now. (*Aside.⁵⁷*) Alas, oh, alas!

The bee in its course went to sip the lotus-bud,
Sweet with the rich nectar that it distils,
But⁵⁸ it was blasted by a frost that had suddenly fallen upon it!
When Fate is adverse, wishes bear no fruit.⁵⁹ [8]

(*Aloud.⁵⁷*) Manoramā, ask her now whether she is conscious.

MANORAMĀ. My dear, are you conscious? (*In tears, shaking her again.*) My dear, I am asking whether you are conscious.

PRIYADARSÍKĀ. (*Indistinctly.*) Indeed, the King was seen by her,⁶⁰ not by me—(*With the sentence half spoken, she falls to the ground.*)

KING. (*In tears; aside.⁶¹*)

She closes these two eyes of hers—the heavens grow dark to me;
Her throat is choked—my words come forth with difficulty;
Her breath has ceased—my body has become paralyzed;
On her, methinks, indeed, the poison fully takes effect⁶²—but mine
is all the anguish.⁶³ [9]

Vāsavadattā. (*sāsram*) Piadamsane, utthehi utthehi. pekkha, eso mahārāo ciṭṭhadi. kadham veanā vi se naṭṭhā. kim dāṇīm mae avaraddham aāṇantie jena kuvidā nā 'lavasi. tā pasida pasida. utthehi utthehi. na hu puṇo avarajjhissam. (*ūrdhvam avalokya*) hā devvahadāa, kim dāṇīm mae avakidam jena edāvattham gadā me bhaiñī ādamsidā. (*Priyadarśikāyā upari patati*)

Vidūṣakaḥ. bho vaassa, kadham tumam mūḍho via ciṭṭhasi. na eso visādassa kālo. visamā khu gadī visassa. tā damsehi attano vijjāpahāvam.

Rājā. satyam evai 'tat. (*Priyadarśikām ālokya*) mūḍha evā 'ham etāvatīm velām. tad aham enām jīvayāmi. salilam salilam.

Vidūṣakaḥ. (*niṣkramya punah pravīśya*) bho, edam salilam.

(*Rājo 'pasṛtya Priyadarśanāyā upari hastam nidhāya mantrasmaranam nāṭayati. Priyadarśikā śanair uttiṣṭhati*)

Vāsavadattā. ajjaütta, diṭṭhiā paccujjividā me bhaiñī.

Vijayasenah. aho devasya vidyāprabhāvah.

Kañcukī. aho sarvatrā 'pratihatā narendratā devasya.

Priyadarśikā. (*śanair utthāyo 'parīśya ca jīrbhikām nāṭayanti savisādam avispaṭam*) Maṇorame, ciram khu sutta mhi.

Vidūṣakaḥ. bho vaassa, nivvūḍham de vodittanam.

(*Priyadarśikā sābhilāṣam Rājānam nirūpya salajjam kim cid adhomukhī tiṣṭhati*)

Vāsavadattā. (*saharṣam*) ajjaütta, kim dāṇīm pi esā anṇadhā jevva karedi.

Rājā. (*sasmitam*)

svabhāvasthā drṣṭir na bhavati giro nā 'tiviśadās

VĀSAVADATTĀ. (*In tears.*) Priyadarśanā, arise, arise! Look! Here stands the King.—What! has she lost consciousness, too? What wrong, pray, have I done unwittingly, that you are angry and do not speak? Then pardon me, pardon me! Arise, arise! I'll not do wrong again. (*Looking upward.*) Ah, cursed fate! What misdeed, pray, have I done that I should see my cousin brought to such a plight! (*Falls upon PRIYADARŚIKĀ.*)

ESTER. My dear fellow, why do you stand there like one dazed? This is no time for despair. The working of the poison is alarming.⁶⁴ So show the power of your science.

KING. That is quite true. (*Looking at PRIYADARŚIKĀ.*) I have indeed been dazed all this while. So I will bring her [back] to life. Water, water!

ESTER. (*Exit and re-enters.*) Sir, here is water.

(*The KING, advancing, lays his hand on PRIYADARŚIKĀ and acts as if reciting incantations. PRIYADARŚIKĀ slowly rises.*)

VĀSAVADATTĀ. My Lord, my cousin has been happily brought back to life.⁶⁵

VIJAYASENA. O the power of the King's science!

CHAMBERLAIN. O the altogether irresistible *maj-esty* and *mag-ic art*⁶⁶ of the King!

PRIYADARŚIKĀ. (*Rises slowly and sits up; indicates a yawn; dejectedly and indistinctly.*) Manoramā, I've been asleep a long time.

ESTER. My dear fellow, your medical skill has been fully demonstrated.

(*PRIYADARŚIKĀ, gazing longingly at the KING, modestly stands with her face slightly lowered.*)

VĀSAVADATTĀ. (*Joyfully.*) My Lord, why does she still act strangely?

KING. (*With a smile.*)

Her sight is not in its natural condition; her speech is not very distinct⁶⁷;

tanuh̄ sidaty eṣā prakaṭapulakasvedakaṇikā
 yathā cā 'yam kampaḥ stanabharaparikleśajananas
 tathā nā 'dyā 'py asyā niyatam akhilam̄ śāmyati viṣam [10]

Kañcukī. (*Priyadarśikām nirdiśya*) rājaputri, eṣa te pitur
 ājñākarah. (*iti pādayoḥ patati*)

Priyadarśikā. (*vilokya*) kadham̄ kañcuī ajja-Viṇaa-
 vasū. (*sāsram*) hā tāda, hā ajjue.

Kañcukī. rājaputri, alam̄ ruditena. kuśalinau te pitaraу.
 Vatsarājaprabhāvāt punas tadavastham eva rājyam.

Vāsavadattā. (*sāsram*) ehi aliasile. idāniṁ pi de
 bhaīnīasineham̄ damsehi. (*kañthe gṛhitvā*) idāniṁ samassattha
 mhi.

Vidūṣakaḥ. bhodi, tumam̄ bhaīnīṁ geṇhia kañthe evvam̄
 paritutṭhā si. vodiassa pārītosiam̄ visumaridam̄.

Vāsavadattā. Vasantaa, na visumaridam̄.

Vidūṣakaḥ. (*Rājānam nirdiśya sasmitam*) vodia, pasā-
 rehi hattham̄. bhaīnīe aggahattham̄ de pārītosiam̄ dāvissam̄.

(*Rājā hastam prasārayati. Vāsavadattā Priyadarśikā-
 hastam arpayati*)

Rājā. (*hastam upasamṛitya*) kim anayā. sampraty eva
 katham api prasāditā 'si.

Vāsavadattā, ko tumam̄ ageṇhidum̄. padhamam̄ jevva
 tādena iam̄ diṇṇā.

Vidūṣakaḥ. bho, māṇaṇiā khu devī. mā se paḍiūlam̄
 karehi.

(*Vāsavadattā Rājño hastam balād ākṛṣya Priyadarśikām
 arpayati*)

Rājā. (*sasmitam*) devī prabhavati. kuto 'smākam anyathā
 kartum vibhavah.

Her body, manifestly athrill and covered with beads of sweat, is relaxed;

And since this trembling causes distress to her bosom,
The poison is certainly not yet wholly allayed.⁶⁸ [10]

CHAMBERLAIN. (*Addressing PRIYADARŚIKĀ.*) Princess, I am your father's servitor. (*Falls at her feet.*)

PRIYADARŚIKĀ. (*Looking at him.*) What! the chamberlain, the worthy Vinayavasu? (*In tears.*) Alas, my father! Alas, my mother!⁶⁹

CHAMBERLAIN. Princess, weep no more! Your parents are well. Through the power of Vatsarāja the kingdom is re-established.

VĀSAVADATTĀ. (*In tears.*) Come, you cheat of a girl! Now show your cousinly affection. (*Clasping her around the neck.*) Now I am comforted.

ESTER. Madam, you are gratified by thus embracing your cousin, but the gratuity for the physician has been forgotten.

VĀSAVADATTĀ. Vasantaka, it's not forgotten.

ESTER. (*Addressing the KING with a smile.*) Physician, stretch out your hand. I shall have the cousin's hand⁷⁰ given to you⁷¹ as a gratuity.

(*The KING stretches out his hand; VĀSAVADATTĀ places PRIYADARŚIKĀ's hand in his.*)

KING. (*Withdrawing his hand.*) What have I to do with her? Only now you have with difficulty been reconciled.

VĀSAVADATTĀ. What right have you to refuse?⁷² Her father gave her to you in the first place.⁷³

ESTER. Sir, the Queen is to be obeyed. Do not act against her wish.

(*VĀSAVADATTĀ forcibly draws the KING's hand to her and gives [him that of] PRIYADARŚIKĀ.*)

KING. (*With a smile.*) The Queen prevails. How is it possible for us to do otherwise?

Vāsavadattā. ajjaütta, ado vi param kim de piām
kariādu.

Rājā. kim atah param priyam. paśya.

nihśesam Dṛḍhavarmanā punar api svam rājyam adhyāsitam
tvam kopena sudūram apy apahṛtā sadyah prasannā mama
jīvanti Priyadarśanā ca bhagini bhūyas tvayā saṃgatā
kim tat syād aparam priyam priyatame yat sāmpratam
prārthyate [11]

tathā 'pi 'dam astu:

(bharata vākyam)

urvīm uddāmasasyām janayatu visṛjan Vāsavo vr̄ṣṭim iṣṭām
iṣṭais traiviṣṭapānām vidadhatu vidhivat pṛīṇanām vipramu-
khyāḥ
ākalpāntam ca bhūyāt sthirasamupacitā saṃgatiḥ sajjanānām
nihśesam yāntu sāntim piśunajanagiro duḥsahā vajralepāḥ
[12]

(iti niṣkrāntāḥ sarve)

iti caturtho 'ṅkah

saṃāpte 'yam Priyadarśikā nāma nāṭikā

VĀSAVADATTĀ. My Lord, is there anything besides this that you would wish done?

KING. What besides this could I wish?⁷⁴ Observe—

Dṛḍhavarman possesses once more his own kingdom entire;
You, who were transported beyond bounds with anger, are now gracious to me;
Your cousin Priyadarśanā is alive, nay more, is united with you;
What other wish could there be, my beloved, that could be wished for now?⁷⁵ [11]

And may this also come to pass:—

(EPILOGUE⁷⁶)

May Indra pour down the wished-for rain and make the earth abound in grain;
May the most excellent Brahmans duly effect through sacrifices the propitiation of the gods;
May unity among good men be firm and ever-increasing unto the world's end⁷⁷;
May the words of carping persons, intolerable [yet clinging like] cement,⁷⁸ be utterly brought to naught!⁷⁹ [12]

(*Exeunt omnes.*)

END OF THE FOURTH ACT

Here endeth the Play called Priyadarśikā

NOTES

NOTES ON ACT I

(The numbers of the notes correspond to the superior figures in the Translation. The notes on each Act are numbered separately. For editions of works to which reference is made, and for abbreviations used, see above, pages xiii–xxvi.)

1. *prastavand*: This word is in the text of Gadre, but is omitted in Krishnamachariar and Vidyāsāgara. On the *prastavand*, 'Induction,' and the general introduction of a drama see Daśarūpa 3. 8–12, ed. and tr. Haas, pp. 82–84, New York, 1912, and the references there given. The two opening stanzas form the *nāndī*, or 'Invocation,' see DR. 3. 4, ed. Haas, p. 80, with references.

2. Stanza 1: This stanza describes the emotions of Gaurī, 'the White One' (Pārvatī), on the occasion of her marriage with Siva in the presence of the god Brahma as officiating priest before the sacred fire. The crescent moon (*indu*) is always worn by Siva on his head (see Hopkins, *Epic Mythology*, pp. 70, 221; Moor, *Hindu Pantheon*, p. 23, pl. 6; Kālidāsa, Meghadūta 1. 50; Rājaśekhara, Karpūramāñjari I. 3). Gaurī, the bride, is here represented as eager to look at her husband, but as bashfully hanging her head, thus catching sight in the bright nails of her feet, as in a mirror, of the reflection of Hara (Siva), who, according to an old legend (cf. Rāmāyaṇa 1. 43), carried Gaṅgā, the goddess of the sacred Ganges, on his head; she then becomes jealous of having a co-wife or rival. (Cf. also Viśākhadatta, Mudrārākṣasa, 1. 1; Kālidāsa, Meghadūta 1. 50.) In Harsha's Ratnāvali (act 1, stanza 2) another aspect of the same scene is depicted; for a parallel to the smoke compare the invocation stanza in Bāṇa's Pārvatiparinaya (act 1, stanza 1).

This stanza is quoted with Harsha's name in Śridharadāsa's Saduktikarṇāmr̥ita, 1. 114, ed. Rāmāvatāra Šarmā, fasc. 1, p. 31, Calcutta, 1912, with the variants *natamukhi* in pāda b and *pādanakhācchadarpañagatām* in pāda c.—The meter is *sārdūlavikriḍita*; see part 9 of the Introduction.

3. *api ca*: These link-words between stanzas in lyrical passages of the drama are common enough (cf. 3. 11–12). They were probably spoken in a different tone in the melodic recitative, and indicate generally a change in thought and meter; we can imagine that such pauses must have been rather effective rhetorically. Similar is the use of *kim ca*, 'and likewise,' or again (to indicate a contrast) of *atha vā*, 'or rather, and yet.'

4. Stanza 2: The scene depicted in this stanza is that described in Rāmāyaṇa 7. 16, especially stanzas 25–31. Rāvaṇa, being warned away by the dwarf Nandin from a mountain where Siva is taking his pleasure, in

his rage shakes the mountain. Siva with his great toe presses down the mountain and Rāvaṇa's arms. After being propitiated, he releases Rāvaṇa.—The meter is *sragdharā*. The contrast in sentiment and meter between this stanza and the first is paralleled by that in the opening stanzas (1-2 and 3) of the Ratnāvalī. The locative absolute construction (*udaste*, etc.) in the first three pādas of the stanza lends itself conveniently to the *sragdharā* meter.

Kailāsa: A mountain which is the abode of Siva as well as of Kubera, the god of wealth (cf. Meghadūta 1. 58-60). The name is now applied to a mountain of the Himālaya range near a source of the Indus in Tibet.

5. *Ganeśu*: The name of a class of demigods who are the attendants of Siva.

6. *Kumāra*: The god of war, son of Siva and Pārvatī, and more commonly known as Skanda; here he is regarded in his aspect as a child (*kumāra*).

7. *Viṣamuc*: The snake which Siva is often represented as wearing around his neck or on his head; cf. Meghadūta 1. 60 and see Moor, *Hindu Pantheon*, pl. 7.

8. *Pātala*: The subterranean abode of the Nāgas, or Snake Deities; cf. note 38 on Act 2, below.

9. *pādāvaśṭambha-*: lit. 'possessing a foot-support-sinking body.' Possibly the compound might be analyzed to convey the idea of 'his body sinking through supporting the foot (of Siva)' as the god pressed him down, according to the Rāmāyaṇa passage.

10. *nāndī*: On the Invocation, or Benediction, with which a Sanskrit drama regularly begins, see Lévi, *Le Théâtre indien*, pp. 131-136, Paris, 1890.

11. *sūtradhāra*: For the functions of the stage-manager (*sūtradhāra*), who is the leader of the company of actors and plays the principal role, see Lévi, pp. 378-379.

12. *adyā 'ham*: This portion of the Induction through stanza 3 recurs with a few slight verbal differences in the other two plays ascribed to Harsha, the Ratnāvalī and the Nāgānanda.

13. *vasantotsave*: The festivities of the coming of spring were formerly celebrated on the full-moon day of the month Chaitra (March-April), but now take place on the full-moon day of Phālguna (February-March) and are identified with the Hindu *Holi* festival, cf. Apte, *Sanskrit-English Dictionary*, p. 953, Poona, 1890; H. H. Wilson, *Theatre of the Hindus*, 2. 264 n. 2, 3d ed., London, 1871; Konow and Lanman, *Rājekhara's Karpura-mañjarī*, pp. 214-215, Cambridge, Mass., 1901. This festival is mentioned likewise in the Induction of Ratnāvalī, while the

opening of Nāgānanda alludes to the Festival of Indra. Cf. also Sakuntalā, act 6, and the note ad loc. (n. 89) in the translation of Monier-Williams.

14. *rājasamūha*: On the group of eighteen vassal kings subservient to Harsha, and on his two special allies, the king of Valabhī and Bhāskaravarman, King of Kāmarūpa, see *Life of Hiuen-Tsiang*, tr. S. Beal, p. 185, London, 1911, and S. Beal, *Si-yu-ki, Buddhist Records*, 1. 218; 2. 267; see also Harṣacarita, tr. Cowell and Thomas, pp. 49, 59, 194; and cf. Ettinghausen, *Harṣa-Vardhana*, pp. 62, 64, 159, 160, 161.

15. *nāṭikā*: The *nāṭikā* is a sentimental comedy in four acts, whereas the *nāṭaka*, or drama proper, is in five or more acts and has a wider range of theme and treatment. Cf. DR. 3. 46–52, ed. and tr., Haas, pp. 95–98.

16. *apūrvavasturacana-*: Or, 'graced by a novel treatment of the subject.' Much depends upon the resolution of the compound, which here as in the parallel passage of the Ratnāvali alludes apparently to the invention of the subject by the author; while on the other hand the subject of the Nāgānanda, although similarly designated as *apūrva-*, was taken from the Bṛhatkathā. See further Introduction, part 5, and also part 2 with reference to Harṣacarita, p. 79 (text), *kāvya-kathāsv apitam amṛtam udvamantam*.

17. *-āhlādino*: It may be noted that the name of King Harsha means literally 'Joy'; cf. Introduction, part 1, page xxx; part 2, page xli.

18. *nepathyaracanām*: Lit. 'tiring-room-arrangement,' alluding especially to the arranging of costumes and other accessories. See, for example, the description in Karpūramāñjari 1. 4. 1–13 (ed. Konow and Lanman, pp. 2, 224).

19. *Vatsarājacaritam*: The adventures of King Vatsa (Udayana) formed the theme of the opening portion of the Bṛhatkathā; see Introduction to the present volume, part 5.

20. Stanza 3: This stanza constitutes technically the Laudation (*prarocanā*); see DR. 3. 6, ed. and tr. Haas, p. 81. It recurs verbatim as Ratnāvali 1. 6, and likewise as Nāgānanda 1. 3, with the substitution of Bodhisattva as the hero instead of Vatsarāja; cf. Introduction, part 6.—The meter is *śārdūlavikṛidita*.

21. *prastāvanā-*: This form of Induction is technically known as *prayogātiśaya*, 'particular presentation,' in which a character is introduced by a remark of the stage-manager; cf. DR. 3. 12, ed. Haas, p. 84. The 'brother' of the stage-manager is mentioned likewise in the Induction of the Ratnāvali.

22. *Dṛḍhavarman*: This name seems not to belong to any personage

of historic times, but is borne in the Mahābhārata (1. 67. 99; 1. 117. 8) by a son of Dhṛitarāṣṭra.

23. *Āṅgadhipater*: The ancient kingdom of the Āṅgas occupied a district in Northern Bengal corresponding to the modern districts of Monghyr and Bhāgalpur.

24. *anantarabhūmikām*: Namely, the part of the King. The stage-manager regularly enacts the principal role, cf. Lévi, p. 378.

25. *vīśkambhakāḥ*: This word, denoting the preliminary Explanatory Scene, is found in the edition of G., though not in K. and V. On the nature of such an explanatory scene cf. DR. 1. 116-117; 3. 33; ed. and tr. Haas, pp. 34, 91.

26. *kañcuki*: The chamberlain, who is a trustworthy officer of the palace, is regularly represented in the Sanskrit drama as a Brahman advanced in years and experience, and showing the feebleness and dejection of old age; his duties are closely connected likewise with the management of the zenana. See Lévi, p. 128, and appendix p. 20; cf. Act 3, stanza 3, page 49, and also Vikramorvaśī, act 3, stanza 1.

27. *nāṭayan*: The translation 'acting as if' or 'acts as if' is about the best rendering for the frequent stage-direction, *nāṭayan* or *nāṭayati*, used to indicate that the actor is to represent or portray by some special conventional gesture or expression a particular action or mood; 'mimicking, counterfeiting' would also convey the idea, but less satisfactorily. Special rules regarding these gestures, attitudes, and the like are given in Sanskrit works; cf. especially the Abhinayadarpaṇa, 'Mirror of Gesture,' tr. A. K. Coomaraswamy and G. K. Duggirala, Cambridge, 1917; consult likewise F. Cimmino, *L'Uso delle didascalie nel dramma indiano*, pp. 150-172, Naples, 1912.

28. *niṣphalāyāḥ phalam*: The translation attempts to preserve the play on words in the original.—This stanza is quoted in Dhanika's commentary on DR. 4. 10 as an example of dejection caused by misfortune.—Böhlingk, *Ind. Spr.* 5770, reprints the stanza from the DR. commentary with the word-division *kaṭu* (adj. with *phalam*) *niṣphalāyāḥ* and the emendation *ciraṭvīkāyāḥ*.—The meter of the stanza is *upajāti*.

29. *tādṛśasyā 'pi*: For convenience of translation this long sentence, ending with *na śraddadhe*, has been broken up into separate sentences. Literally: 'I cannot believe that, although it has actually happened, such a disaster of Drḍhavarman . . . is made by the accursed Kalinga . . .'

30. -*saktitrayasya*: The regal power in ancient India is regularly described as having three elements, (1) *prabhu*, 'the majesty of the king himself,' (2) *mantra*, 'good counsel,' (3) *utsāha*, 'energy'; for references cf. *PWb.* s.v. 1 *sakti*; Kern in Weber, *Indische Studien*, 10. 194-195.

31. *Raghu, Dilipa, Nala*: These are the names of three kings famous in ancient legend; the first two are respectively the great-grandfather and great-great-grandfather of Rāma and are celebrated in the opening cantos of Kālidāsa's *Raghuvamśa*; Nala, as king of Niṣadha, is the hero of the well-known episode of Nala and Damayanti in the third book of the *Mahābhārata*. See also Pargiter, *Ancient Indian Historical Tradition*, pp. 90-94, 147, London, 1922.

32. *Kaliṅga*: The name of the kingdom, as often, is applied to the king himself (compare similarly 'the ambitious Norway' in *Hamlet*, I. 1. 61). The district of Kaliṅga lay along the coast of the Bay of Bengal, between the Mahānādī and Godāvari rivers. On the nature of the compound *Kaliṅga-hatka*, lit. 'wretch of a Kaliṅga,' see Wackernagel, *Grammatik*, 2, § 100b, p. 251; Pāṇini 2. 1. 53.

33. *svaduhitā*: A reference to Priyadarśikā, the heroine of the play.

34. *īdṛśam ca*: The conjunction *ca* seems to be used to form a loose connection with the preceding sentence; compare, for example, MBh. 3. 54. 24 (see Lanman, *Skt. Reader*, p. 6, line 9, Boston, 1888).

35. *Vindhya-ketor*: The name 'Banner of the Vindhya (Mountains)' is an appropriate one for a forest king.

36. *Agastya-tirtham*: Lit. 'bathing-place and place of pilgrimage of Agastya,' the sage who is reported to have carried Brahmanical civilization to Southern India, this holy place being located in the Tinnevelly District in the extreme south of the peninsula. So MBh. I. 216. 3; 3. 88. 13; 3. 118. 4; but cf. Rāmāyaṇa 3. 11-13, and Kādambarī, tr. C. M. Riddings, pp. 16-20, London, 1896; text, Nirṇaya Sāgara ed., pp. 43-47, Bombay, 1890, according to which latter the hermitage of Agastya was near the upper sources of the Godāvari; see also Uttararāmacarita, act 2, introduction. The context of this scene would point to a place in the Vindhya region. Consult particularly also note 26 on Act 2, below.

37. *Pradyota-, Vatsarājah, Kauśāmbīm*: See Introduction, part 5.

38. *kim iva*: Cf. Speijer, *Skt. Syntax*, § 409. 3.

39. *mā bhaiṣṭh*: On the use of the augmentless aorist in prohibitions see Whitney, *Skt. Grammar*, § 579 a; Speijer, *Skt. Syntax*, § 353.

40. *tatrabhavān*: On this title of respect used in referring to a person not present, see Speijer, *Skt. Syntax*, § 260.

41. *gāḍhaprahārajarājikto*: Cf. Prabodhacandrodaya, act 5, § 14 (ed. Brockhaus, p. 88; ed. Hrishikesh Sāstri, p. 124, Calcutta, n. d.), where the same compound recurs.

42. *śaraddātapaṣya*: Cf. Introduction, part 4.

43. Stanza 5: In this stanza all the significant words are used in a double sense, and it forms a good example of the *sleṣa*, or paronomasia (indicated in the translation by <>, or, when double and triple, by <><>); cf. L. H. Gray, *Vāsavadattā*, pp. 17-18; G. P. Quackenbos, *The Sanskrit Poems of Mayūra*, pp. 90-91. The stanza at the close of the explanatory scene in *Ratnāvalī* (1. 9) is framed in a similar manner, comparing the hero to the god Kāma.—K. Com. quite naturally draws attention to the rhetorical figure *upamā*, 'simile,' on which see *Kāvyaprakāśa*, ed. Jhalakikara, 2d ed., p. 653, Bombay, 1901; tr. G. Jha, p. 200, Benares, 1898; tr. D. T. Chandorkar, p. 1, Poona, 1896; see also *Sāhityadarpaṇa* 647, cf. ed. P. V. Kane, text, p. 19, notes, p. 81, Bombay, 1910.—The meter is *āryā*.

44. *ghanabandhanamukto*: That is, at the end of the rainy season; cf. Introduction, part 4.

45. *kanyā-*, *tulām*: On the twelve signs of the zodiac in India see Thibaut, 'Astronomie,' in *Grundriss der Indo-Arischen Philologie*, 3.9, p. 25.

46. *vīḍkambhakaḥ*: This preliminary scene is linked up later with the main action of the play through the re-appearance of the Chamberlain in the Fourth Act, where he serves to bring about the recognition of the heroine.

47. *nirvyādhā*: Lit. 'brought to completion.'

48. *dharmaṭaḥ*: This word with the adverbial ending *-tas* is used exactly as an ablative case, as shown by the adj. *nirvyāḍjād*; cf. Whitney, *Skt. Grammar*, §1098 d.

49. Stanza 6: The general sentiment of satisfaction with the state of the kingdom is parallel with that expressed in *Ratn.* 1. 10 and *Nāgān.* 1. 7.—K. Com. regards this stanza as an illustration of the rhetorical figure *vibhāvanā*, 'peculiar causation,' i. e. the statement of effects arising otherwise than from their usual causes, the ordinary reasons being absent; cf. *Kāvyādarśa* 2. 199, ed. Böhtlingk, Leipzig, 1890; KP. p. 798; tr. Jha, p. 230; tr. Chandorkar, p. 83; SD. 716, cf. ed. Kane, notes, pp. 222-223.—The meter is *śārdūlavikṛidita*.

50. *Vidūṣakaḥ*: The Jester, as the confidant and constant companion of the king, is a typical character in Hindu dramas. Although a Brahman and of higher caste than the king, he is represented as the 'fun-maker' (*hāsyā-kṛt*, DR. 2. 13, ed. and tr. Haas, p. 45), ungainly in person, fond of eating and sleeping, and a general butt of ridicule. See Lévi, *Le Théâtre indien*, pp. 122-123, 358-360, J. Huizinga, *De Vidūṣaka in het indisch Tooneel*, Groningen, 1897; F. Cimmino, 'Il Tipo comico del "vidūshaka" nell' antico dramma indiano,' *Atti della Reale Accademia di Archeologia*,

Lettere e Belle Arti (di Napoli), 16, part 2, pp. 97-142; M. Schuyler, 'The Origin of the *Vidūṣaka*, and the employment of this character in the plays of Harṣadeva,' *JAOS.* 20 (1899), pp. 338-340.

51. *bho vaassa*: The translations 'my dear fellow' for *bho vaassa*, and 'dear fellow' for *vaassa* or *vayasya*, in direct address have been adopted as perhaps best representing the tone of intimacy and even jocularity which pervades the conversation between the Jester and the King. Lanman (see *Karpūramāñjari*, pp. xviii-xix, n. 1) prefers 'old man,' varying this with 'my man,' 'man,' and 'O friend,' according to the mood of the passage. It is to be noted that the Jester always employs the respectful *bho*, 'Sir,' in addressing the King, which the latter does not use in addressing him.

52. *dāśie uttam*: Lit. 'son of a slave woman,' a frequent term of opprobrium applied to something inanimate as well as to persons. With regard to this quasi-compound K. Com. draws attention to Pāṇini 6. 3. 21; cf. Wackernagel, *Grammatik*, 2, § 99 c, p. 248. Cf. also *gabbhadāśie suda*, Act 2, after stanza 7.

53. *khalakhaldamāṇa-*: On the formation of this verbal stem see Whitney, *Skt. Gr.* § 1066 c. The word is a rare one, not found in the larger *PWb.* and quoted in the smaller *PWb.* only from *Ind. Spr.* 2361, in the sense of 'plätschern,' to splash.

54. *sunna-*: The text of G. (cf. also V.) inserts *pisunijjanta*, which must be a passive participle (cf. Pischel, *Grammatik der Prākrit-Sprachen*, § 543, p. 373), though G. glosses it as an active participle in Sanskrit. The translation of that reading would be approximately either 'whose manifested heart-torment is futile and hard to bear' or 'whose heart-torment is manifested to the empty air.' The meaning 'air' for *dukkara* (*duṣkara*) is, however, found only in the lexicographers, while 'hard to bear' is common.

55. *garuakara-*: It is to be observed that this and the preceding compound adjectives can be applied to the King as well as to the elephant, if we understand this epithet as indicating the King's attempts to tear up with his strong hands the floor of his prison-house.

56. *aṇubhado si*: For this verbal expression, 'you have experienced,' G. (cf. also V.) reads *aṇuvācesi*, 'you repeat' (?), but he confesses that the text is difficult to interpret and perhaps corrupt.

57. *Vasantaka*: The name of the Jester appears also in Ratnāvalī and is taken from the Udayana legend, cf. Introduction, part 5; it is, however, inherently appropriate for the *vidūṣaka*.

58. *kaṭākṣa*: Allusions to the sidelong glances of love are frequent in Sanskrit literature.

59. Stanza 7: The meter is *sārdalavikriḍita*.

60. *bandhanam—bandhesi*: The translation preserves the punning use of the root *bandh*.

61. *Vindhya-ketu—bahūny ahāni*: With this reference compare p. 9, above, and regarding the time-allusion see Introduction, part 4. The account of the tumultuous attack on Vindhya-ketu and his death is alluded to as an illustration of *avapāta*, 'tumultuous disturbance,' one of the varieties of the *arabhaṭi* ('horrific') style of action, by the commentator Dhanika on DR. 2. 92, ed. Haas, p. 73.

62. *amatyo Rumanvān*: Rumanvant, who figures here as a minister, occupies the position of general in the Ratnāvali; cf. Introduction, parts 5 and 6.

63. *pratihārī*: On the custom of the king's having armed female guards and attendants cf. Arthaśāstra 1. 21, and see V. A. Smith, *Early History of India*, 3d ed., p. 123 n. 2.

64. Stanza 8: The meter of this stanza is *āryā*.

65. *sthāyatām*: For the same use of the root *sthā* in the sense of 'be seated' cf. Act 3, after stanza 10.

66. *yādṛśah svāmini kupite*: Lit. '(he is such) as (one is) when my lord is angry'; cf. the phraseology in the announcement of the death of Absalom, 2 Samuel 18. 32, 'the enemies of my lord the king . . . be as that young man is.'

67. *divasatrayena*: Compare Introduction, part 4.

68. *-vāhano*: The translation of the last member of this compound by the singular (not 'chariots') has been adopted because the allusion probably reflects the custom of Harsha's own time, when the use of chariots in battle was apparently abandoned. This may be inferred from the reference immediately above to the threefold force (*kari-turaga-paddati-sainyena*) and the allusion in stanzas 9–10 directly below, as well as from Ratnāvali, act 4 (ed. Godbole and Parab, p. 64; ed. Joglekar, p. 165; ed. Parab and Joshi, p. 65; cf. H. H. Wilson, *Theatre of the Hindus*, 2. 305 and note). It should be observed that in ancient times the chariots regularly formed the fourth branch of an Indian army; see E. W. Hopkins, 'The Social and Military Position of the Ruling Caste in Ancient India,' *JASOS*. 13. 197–198 n.; cf. likewise Arthaśāstra 2. 33; 10. 4–6. This fourfold division of the army is still recognized by the Chinese pilgrim Hsuan-Chuang in Harsha's day, although in his enumeration of the forces composing Harsha's army he does not mention chariots (cf. Beal, *Records*, 1. 82, 213, and Watters, *On Yuan Chwang's Travels*, 1. 171, 343). See in general V. A. Smith, *Oxford History of India*, pp. 81–82, 165.

69. *svanāma-udghoṣayann*: On the custom of a warrior's announcing his name before engaging in combat cf. MBh. 7. 145. 76-77 (tr. P. C. Roy [Rāy], vol. 7, pp. 446-447).

70. *karikara- . . . -lilām*: Lit. 'the sport of the cutting of the grove of the plantains of the trunks of the elephants.' The uplifted trunks of the elephants are boldly compared to a group of plantain trees (*Musa sapientum*), the fruit of which is known in America as the banana. For *lilām* cf. *Hamlet* 2. 2. 491-492, 'make malicious sport In mincing with his sword her husband's head'; cf. also *Raghuvamśa* 12. 96, *ciccheda kadalīsukham*.—The meter of this stanza is *sragdhāra*.

71. *balatritayam*: Compare the preceding stanza, in which the infantry, cavalry, and elephants are mentioned, and see note 68, above.

72. *kṛpōna- . . . -kūṭāḥ*: Lit. 'with his shoulder-summit (shoulder-blade) gashed (or inlaid) with sword-rays.'

73. *jarjaritoruvakṣāḥ*: The compound has been analyzed as *jarjarita-ūru-vakṣāḥ*, 'having a wounded broad chest' following K. Com. *uru* = *viśalam*; but the resolution into *jarjarita-ūru-vakṣāḥ*, 'having wounded thighs and chest,' would be equally possible according to the rules of Sanskrit grammar, though not of Hindu chivalry. Cf. MBh. 9. 60. 5 (tr. P. C. Rāy [Roy], vol. 9, p. 231).

74. Stanza 10: The meter is *vasantatilakā*; it is to be noted, moreover, that this stanza follows the preceding one with a change of meter, but without any connecting phrase such as *api ca* (cf. note 3, above).

75. *satpuruṣocitam mārgam*: The path which the warrior 'is following' (*anugacchati*) leads to heaven, which is the reward of those who fall fighting in battle; see Hopkins, 'Ruling Caste,' *JAO*S. 13. 186-189, and cf. also Böhtlingk's *Indische Sprüche*, 2d ed., 3012; *Arthaśāstra* 10. 3.

76. *sahadharma-cāriṇīṣu*: Lit. 'those performing religious duties in common (with the husband).' Gadre in his note (p. 9) observes: 'According to the Hindu state of society one's wife is a constant and inseparable companion to the husband in the practice of religious duties.' The wives, as indicated in this passage, committed suttee, according to Indian custom in former times.

77. *kṛtakṛpaṇapralāpa . . . kanyakā*: Lit. 'a maiden by whom a piteous lament was made.'

78. *pramāṇam*: Lit. 'Your Majesty is the authority regarding her.'

79. *Yaśodhare*: The name of the Portress is here given; cf. Introduction, part 5.

80. *bhagini-buddhyā*: Note that in the dénouement in the Fourth Act the heroine turns out to be a cousin (*bhagini*) of the Queen.

81. gītanṛttavādyādiṣu: These three are mentioned first in the list of the sixty-four liberal arts or accomplishments (*vidyā*) mentioned in Kāmasūtra I.3 (text, pp. 32-34); French tr. of Lamairesse, pp. 8-10, Paris, 1891; cf. R. Schmidt, *Beiträge zur indischen Erotik*, pp. 137-147, Leipzig 1902 (omitted in 2d ed., Berlin, 1911); Jolly, *ZDMG*. 68. 352 (Künste und Fertigkeiten); E. Müller-Hess, *Aufsätze . . . Ernst Kuhn . . . gewidmet*, München, 1916, pp. 162-164.

82. vaitalikah: The musician or bard who announced in musical measures the divisions of the king's day as they arrived is often mentioned in the dramas and elsewhere; see Wilson, *Theatre of the Hindus*, I. 209 n. 1.

83. vāravibhramavat-: Lit. 'women of the multitude,' i.e. courtesans. Cf. Arthaśāstra I.20: 'Prostitutes with personal cleanliness effected by fresh bath, etc. shall attend the harem.'

84. -kalaśā-iva: For this simile cf. Bāṇa's Harśacarita, ed. Parab and Vaze, p. 147; tr. Cowell and Thomas, p. 115: 'their round gleaming bosoms made the festival like a mass of auspicious pitchers.'—K. Com. notes that this is an illustration of the rhetorical figure *utprekṣa*, 'poetic fancy,' on which see KP. pp. 707-712; tr. Jha, pp. 211-212; tr. Chandorkar, pp. 34-38; SD. 686-692, cf. ed. Kane, notes, pp. 130-142.—The meter of this stanza is *sārdulavikṛīdita*.

85. sahasradīdhitiḥ: For such epithets of the sun cf. Quackenbos, *Sanskrit Poems of Mayūra*, p. 87.

86. nabhomadhyam: The mid-day hour seems to have been the time when the king retired to his zenana, cf. Arthaśāstra I.19. See also Introduction, part 4.

87. śapharovartanair: The *śaphara* is a kind of small carp (*Cyprinus Sophere*), very active and glittering; compare the similar expression *caṭula-śapharovartana-* in Meghadūta I.40.

88. chatrābhām: Lit. 'like an umbrella.'

89. olavala-: The basin or trench dug around the base of a tree for watering it in the dry season. For a somewhat similar picture of the mid-day heat cf. Vikramorvaśi, act 2, stanza 22.

90. kapolam: The bee is attracted to the elephant's temples by the ichor exuding from them, particularly in time of rut.

91. Stanza 12: K. Com. sees in this stanza an instance of the rhetorical figure *svabhāvokti*, 'description of natural characteristics,' i.e. a statement of the exact nature of anything, with an accurate description of its mode of action; see KP. p. 814; tr. Jha, p. 235; tr. Chandorkar, p. 93; SD. 750, cf. ed. Kane, notes, pp. 290-291.—The meter is *sragdharda*.

92. *presayāmaḥ*: On this use of the first person of the indicative, when the hortatory imperative might seem more natural, see Speijer, *Skt. Syntax*, § 356.

93. *Kaliṅgocchitaye*: The success of this expedition is announced below in Act 4, stanza 7; for the expression cf. *Kosalocchittaye* in Ratn. 1, ed. Godabole and Parab, p. 3 (in the *viśkambhaka*).

NOTES ON ACT II

1. *ajja*: This title (Skt. *ārya*) is the appropriate form of address to Brahmins, such as the Jester is; see DR. 2. 100, ed. and tr. Haas, p. 76.

2. *sotthivāṇa-*: This corresponds to the common Skt. expression *svastivācana* (not *svastivāyana*, as the editors usually give it). The word designates, primarily, the pronouncing of the benediction by a Brahman at a religious ceremony (performed particularly by a married woman); and, secondarily, the gift accompanying it (cf. Ratn. 1, ed. Godabole and Parab, p. 9; Vikramorvaśi, ed. G. Bh. Vaidya, pp. 28, 47–48). Gadre, in his note on the present passage, observes that the gift is ‘what is called *bāṇa* in Marāthi. It generally consists of a small basket (*sūrpa*) containing a bodice-piece (*khaṇa*), red powder (*kunkū*, *piñjara*), turmeric, bangles, a comb, a wooden casket, and some money. This is given on various occasions as a free gift to Brāhmaṇas by women having their husbands living. The gift is calculated to secure for the woman perpetual *saubhāgya*, “absence of widowhood.”’

3. *dhārāghar-*: This is defined by Apte, *Skt. Dict.*, s.v. *dhārāgrha*, as ‘a bathroom with water-jets, a shower-bath, or a house furnished with artificial jets or fountains of water’; see Raghuvamśa 16.49 and Meghadūta 1.61, and the description of the baths at Delhi in Murray, *Handbook of India*, 3d ed., p. 139, London, 1898.

4. *kukkuḍavāḍam*: The chanting of the benedictory formulas at the rite is jocularly compared to the crowing of a cock. Strehly’s translation (p. 27), ‘imiter le cri du chien,’ appears to rest upon a misinterpretation of the word as equivalent to *kukkura*, ‘dog.’

5. *maṅgalamāṭramāṇḍanabhṛtam*: The ‘auspicious’ ornaments are those which are regularly worn by a Hindu wife; cf. Vikramorvaśi, act 3, stanza 12, *maṅgalamāṭrabhūṣāṇḍ*, and the note on that passage by Vaidya, p. 150, who observes: ‘They are a red mark on the fore-head, saffron besmeared on the arms, and a wreath of glass-beads round the neck.’ They are discarded when she becomes a widow. On the subject of ornaments worn by women in India see Abbé J. A. Dubois, *Hindu Manners, Customs, and Ceremonies*, tr. H. K. Beauchamp, 1. 335–338; 2. 353 n. 2, 356, Oxford, 1897.

6. *apāṇḍu-*: Lit. ‘somewhat pale’; on the force of *a-* in such compounded adjectives see Whitney, *Skt. Grammar*, § 1289 b; Wackernagel, *Altindische Grammatik*, 2, § 95, p. 237.

7. *-prātastanendudyutim*: For the image, cf. Mālatīmādhava, ed. Telang, pp. 186–187, Bombay, 1892; Karpūramāñjari, ed. Konow and Lanman, pp. 41, 246.

8. *priyam*: That is, Queen Vāsavadattā, to whom the King is still devoted.

9. *prathamānurāga . . . iva*: Lit. ‘as if possessing the state produced by first affection.’ Cf. Schmidt, *Beiträge zur indischen Erotik*, pp. 96–120, Leipzig, 1902; 2d ed., pp. 83–99, Berlin, 1911.—The meter of the stanza is *sārdalavikṛīdita*.

10. *-pañcavedachatiḥveda-*: The multiplication of Vedas here seems to be simply jocular.

11. *agrataḥ*: Observe the deference shown to the Jester as a Brahman.

12. *parikramya*: The stage direction indicates that the scene of the action is supposed to be shifted to the garden; cf. Cimmino, *L’Uso delle didascalie nel dramma indiano*, p. 146, Naples, 1912.

13. *-sīlālucchaṅgassa*: Cf. Vikramorvaśī, act 2, after stanza 7, ed. Vaidya, pp. 20–21, where such a stone seat, covered with fallen blossoms, is described.

14. *-baūlamāladī-, -bandhūa-, -tamāla-*: For a description of these plants see Introduction, part 10.

15. *śephālikānām*: For a description of this flower see Introduction, part 10.

16. *saptacchaddānām*: See Introduction, part 10. For a similar comparison of the perfume of this tree, also called *saptaparna* (cf. below), see Raghuvamśa 4.23.

17. *gāyanty . . . kim api*: Lit. ‘sing a something with indistinct voice.’

18. Stanza 2: With the description of the garden in this stanza and in the preceding speech of the Jester compare Ratnāvali, act 1, stanza 18 and the prose preceding it, although the season there described is spring, and not autumn, as here.—The meter of the stanza is *sragdhārā*.

19. *sattavanna-pāavo*: On the *saptaparna* tree see above, note 16.

20. *śīrṣa-*: On this flower see Introduction, part 10.

21. *indragopaka-*: Lit. ‘having Indra as its protector,’ the designation of the insect from which the brilliant scarlet dyestuff is made.

22. *bandhūka-*: The point of the comparison here lies in the redness of the *bandhūka* flowers; see Introduction, part 10.

23. Stanza 3: This stanza furnishes an example of the rhetorical figure *utprekṣā*; see note 84 on Act 1.—The meter is *sārdalavikṛīdita*.

24. *hañje*: This vocative particle, common in the drama, is used especially by a lady in addressing a female attendant or maid-servant, cf. DR. 2. 104, ed. and tr. Haas, p. 77; but it is also used between females as equals, see below, pp. 24, 32. See furthermore the citation from Amara (1. 6. 15, ed. K. G. Oka, p. 33, Poona, 1913) given by K. in his note: *hañde hañje halā 'hvānam nīcām ceñīm sakhim prati*.

25. *aggho*: This offering (Skt. *argha*, *arghya*) is said to consist properly of eight articles (water, milk, durva-grass, curds, clarified butter, rice, grain, with some cooked articles), but sometimes we find flowers included, as in Yājñavalkya 1. 289, and these are especially indicated here.

26. *Agatthimahesīno*: On this deified Rishi, who is frequently mentioned in Sanskrit literature, see Hopkins, *Epic Mythology*, p. 185. He is identified with the star Canopus, and offerings were made to him in the latter part of the month Bhādrapada (August–September), at the time of the heliacal rising of this star. For references see K. Com. ad loc., and Varāhamihira, *Bṛhatsaṃhitā*, ch. 12, tr. Kern, *JRAS.* 25 (1871), pp. 74–79, esp. st. 14–16. Consult particularly also note 36 on Act 1.

27. *Ārāṇīā*: Skt. *Āranyakā* (lit. ‘Forest One,’ ‘Sylvia’), the name by which the heroine is known at the court, as being supposedly the daughter of the forest-king Vindhyaśetu. Her real name, Priyadarśikā (or Priyadarśanā), appears later in the play.

28. *āñāvia thiḍde*: For the use of the verb *sti* with the gerund to express the idea of continued action see Speijer, *Skt. Syntax*, § 381.

29. *varam . . . na una*: On this construction (lit. ‘better . . . but not’) see Speijer, *Skt. Syntax*, § 250.

30. *jadhābhāñidam añucitthissam*: That is, commit suicide. Observe the disconnected sentences in this entire passage, indicating the disturbed state of the heroine’s mind.

31. *nanu bravīmi*: On the present denoting a near past, when used with the particle *nanu*, see Speijer, *Skt. Syntax*, § 325.

32. *hānsa-*: The word ‘swan’ (rather than ‘flamingo’) is the conventional rendering of this term, which designates an aquatic bird of the goose family; see the article by C. R. Lanman, *JAOS.* 19. 151–158.

33. *parimalapāṭum*: Lit. ‘(with perfume) fragrance-keen.’

34. Stanza 4: Observe that the lines in this stanza refer successively to the senses of hearing, sight, smell, and touch, as indicated in the prose passage immediately preceding.—The meter of the stanza is *sragdhārā*.

35. Stanza 5: Notice the use of the adjectives in a double sense.—The meter of the stanza is *āryā*.

36. *kusuma-* . . . *-veṇīmahuarāvalī*: Lit. ‘possessing a cluster of bees on the tresses (which are fragrant, etc.)’!

37. *-bahuladā*: Lit. ‘creeper-like arms’; the comparison of a beautiful arm to the stem of a clinging vine is one of the commonplaces in Sanskrit literature; cf. *Sakuntalā* I. 20 (21): *komalavīṭapānukāriṇau bāhū*.

38. *Nāga-kanyā*: In classic Sanskrit mythology the Nāgas, or ‘serpent-deities,’ are a race of semi-divine beings inhabiting the subterranean region of Pātāla (cf. Act 1, stanza 2). They are represented as having a human form combined with serpentine characteristics, especially the expanded hood of the cobra; cf. *Nāgānanda*, act 5, stanza 27, and see the painting in the Ajantā Caves, cf. John Griffiths, *The Paintings in the Buddhist Cave-temples of Ajantā*, vol. 1, figs. 13, 15 (pp. 10, 11), London, 1896. The female Nāgas are noted for their beauty.

39. *dṛṣṭam* . . . *maya*: The visit of Vatsarāja to the Nāga-world is alluded to below (cf. note 55 on Act 4) and is described in *Bṛhatkathāślokaṃgraha* 5. 112–151, ed. Lacôte, pp. 58–61, Paris, 1908; cf. also *Bṛhatkathāmañjari*, 2. I. 56–60, ed. Sivadatta and Parab, p. 38, Bombay, 1901. See also Introduction, part 5.

40. *kuto 'sti 'dṛṣṭi*: Lit. ‘whence is there such a one?’ The rhetorical question is here equivalent to a strong negative; cf. Speijer, *Skt. Syntax*, § 410.

41. *Śrīr*: Śrī, or Lakṣmī, wife of Viṣṇu, is the goddess of fortune and beauty, and is conventionally represented as holding a lotus in her hand.

42. Stanza 6: With this stanza as a whole compare *Nāgānanda* I. 15, in which the sentiment and situation are similar.—The meter is *sārdūlavi-krīḍita*.

43. *kamalinī*: This, in the stage-direction, as well as the following *padma* and *nalinī*, in the speech, are different names of the lotus, *Nelumbium speciosum*; see Introduction, part 10.

44. *śrīnumah*: Observe the plural of majesty, as also, a few lines below, *muṣitāḥ smo* and *paśyāmāḥ*.

45. *halā*: This vocative particle is used between females of equal station, cf. note 24, above.

46. *sumarāvidarvo*: This repeats the King’s command as given in Act 1, just before stanza II.

47. *nirdoṣadarśanā kanyakā*: For this expression and sentiment, cf. *Nāgānanda*, act 1, p. 11: *kanyakā hi nirdoṣadarśanā bhavanti*.

48. *asambaddhappalavīṇīte*: Cf. *asambaddhappalavīṇīm* in *Sakuntalā*, act 1, prose after stanza 27.

49. *prītiṃ dadatyā dr̥śā*: Lit. 'of her who gives pleasure by her glance'; the text of G. has *dr̥śām*, 'giving pleasure to the eyes.' The participle *dadatyā(s)*, like *yātāyā(s)* in the following pāda, agrees with *asyāś*, gen. sing., in pāda c.

50. *yātāyā . . . kām api*: Lit. '[of her] who goes to a certain < lovelessness through the slipping bosom-robe> [even as the moon goes to a certain] < sightlessness through the drifting-away cloud-veil>.'

51. *tanor*: The interpretation of this word is somewhat difficult; K. Com. glosses by *märter*, lit. 'form'; 'the body of the moon' is probably to be understood as 'the moon itself.' It is possible to interpret as an adjective, 'slender (i.e. crescent) moon'; so Strehly, 'la lune amincie.'

52. Stanza 7: The meter is *sārdūlavikridita*.

53. *bhramarasambadham*: This incident of the bees is doubtless imitated from *Sakuntalā*, act 1, ed. Pischel, pp. 15-17; ed. Gajendragadkar, pp. 27-30.

54. *avare*: Lit. 'other bees'; see *-mahuarḍvalī*, above, just after stanza 5.

55. *nīluppala-*: See Introduction, part 10.

56. *gabbhadāsī suddā*: See note 52 on Act 1, above.

57. *-āyatākṣī*: Or, 'with thy long eyes trembling through fear,' since *āyatākṣī* and its synonyms are frequent conventional epithets; so K. Com., *Byate dīrghe akṣīṇī netre yasyās*.

58. Stanza 8: K. Com. notes here the rhetorical figures *nidarśanā* and *bhrāntimant*, the former being a comparison based upon an unreal connection of objects with an implication of their resemblance (cf. KP. pp. 744-747; tr. Jha, pp. 218-219; tr. Chandorkar, pp. 56-57; SD. 699, cf. ed. Kane, notes, pp. 156-160), the latter being a figure of speech in which one thing is mistaken for another owing to a close resemblance between the two (cf. KP. p. 892; tr. Jha, p. 255; tr. Chandorkar, pp. 142-144; SD. 681, cf. ed. Kane, notes, pp. 119-120).—The meter of the stanza is *mālinī*.

59. *edam vuttantam*: Lit. 'this incident.'

60. *parinādo divaso*: Cf. *parinataprayo divasah*, below, just before stanza 10.

61. *adisisiradde*: For a similar ruse on the part of the heroine to delay her departure see *Sakuntalā*, act 1, after stanza 32, ed. Pischel, p. 27; ed. Gajendragadkar, p. 44.

62. *tathā kurutah*: This stage direction is added in Gadre's text.

63. *avighnam*: Cf. Sakuntalā, act 3, prose near end, *aho vīgnavat�yah prārthitasiddhayah*, ed. Pischel, p. 68; ed. Gajendragadkar, p. 96.

64. *kanjakitam*: The bristling of the lotus is imagined to be the horripilation, or thrill, which is felt at the touch of a loved one—a conventional symptom of erotic sensation in Sanskrit literature.

65. Stanza 9: The meter is *āryā*.

66. *puttalam bhañjia*: This proverb is equivalent to our 'crying over spilt milk'; cf. furthermore Pischel, *Die Heimat des Puppenspiels*, p. 7, Halle, 1900.

67. *mukkhassa*: Cf. above, just before stanza 4, where the King actually addresses the Jester as 'fool,' as he does also in Act 1, after stanza 7.

68. *hṛtvā*: Perhaps there is a pun here: the departing day 'takes away' the beauty of the lotuses through their closing at nightfall; the departing heroine, through her 'surpassing' beauty (cf. stanza 5, above).

69. *rāgo . . . 'dhikam lakṣyate*: Lit. 'redness (or passion) . . . is strongly marked.'

70. *cakrāhvo*: The *cakrāhva*, or, more commonly, *cakravāka*, is the Brahminy duck, or ruddy goose; this shy bird and its mate are frequently spoken of in Sanskrit poetry as condemned to pass the night apart and are therefore used as a simile for separated lovers; see also Gray, 'The Viddhaśālabhañjikā Translated,' in *JAOS*. 27. 47 n. 1; Lanman, *Karpūra-maṇjari*, p. 262 n. 3.

71. *dīśah*: There is a double meaning here in *dīś*, lit. 'cardinal point' of the world, but figuratively 'point of view'; compare Act 4, stanza 9, *jātā mama 'ndha dīśah*. Recall Gray's Elegy, stanza 1, 'And leaves the world to darkness and to me.'

72. Stanza 10: Observe the succession of similes (*upama*) throughout these lines (cf. note 43 on Act 1).—The meter of the stanza is *sārdalavikṛdita*.

NOTES ON ACT III

1. *Komudimahāsave*: A reference to the grand autumnal celebration of the full moon in Āsvina-Kārttika (September–November); see Introduction, part 4.

2. *tumhehim*: The plural indicates Manoramā and the others of the Queen's retinue.

3. *Saṅkiccañje*: On this personage see below, note 38.

4. *suṇṇahiañe*: For a similar incident compare the explanatory scene of act 3 of Vikramorvaśi, in which the heroine is represented as having absent-mindedly pronounced in a play the name of her lover instead of that of the god Viṣṇu.

5. *ta*: Observe this frequent colloquial use of Prākrit *ta* (cf. Skt. *tad*), Pischel, *Grammatik der Prakrit-Sprachen*, § 425, especially in expressions denoting doubt or futurity, e.g. Act 2, pages 20, 24, 32, and often.

6. *praveśaka*: For a definition of the Introductory Scene, which is designed to set forth events that have occurred between the acts, see DR. I. 118, ed. and tr. Haas, p. 34.

7. *praviśaty ḍasanasthā*: Such stage directions are common in the Sanskrit dramas, as they are in the Elizabethan. Cf. Cimmino, *L'Uso delle didascalie*, pp. 193–195.

8. *hīa*: The Prākrit word *hīa* is here masculine, as elsewhere in soliloquies, cf. Pischel, *Gramm. der Prakrit-Sprachen*, § 357.

9. *dāva*: Used here, as often, to emphasize the future tense, cf. note 5, just above.

10. *sajjhaveañam*: Lit. ‘make my misery having pain endurable, as it were’; cf. Sakuntalā, act 3, after stanza 12 (9), ed. Pischel, p. 51; ed. Gajendragadkar, p. 80: *sañvibhattam khu dukkhañ sajjhaveañam bhodi*.

11. *adha vā atthi me hīaanivvisesā*: Lit. ‘or rather there is Manoramā, who is indistinguishable from my heart.’

12. *bhiru mā bhāhi*: The reference is to the King's words in Act 2, stanza 8, page 32, and to the situation there.

13. *sahipakkhavādīni*: Lit. ‘partial to your friend.’

14. *kamalinibaddhāñurāo vi mahuaro*: Cf. Mälavikāgnimitra, act 3, ed. in Sri Vani Vilas Sanskrit Series, p. 82, Srirangam, 1908.

15. *saradādavēṇa sampappidām . . . sampāvam*: The 'heat' of her passion is doubtless also implied in the use of the words derived from the root *tap*.

16. *na juttam . . . appa pacchādīdum*: Lit. 'it is not proper for yourself to be concealed by you'; on the construction see Speijer, *Sanskrit Syntax*, § 389.

17. *nīśasāñihariniggado*: Lit. 'gone forth in the guise of sighs.'

18. *-kusumasara-*: Kāma, the god of love, is often referred to as the one 'whose arrows are flowers.'

19. *ṇalinipattām*: These lotus leaves, used for cooling purposes, play a part again below, page 44; cf. also Ratn. 2, ed. Godabole and Parab, p. 20.

20. *avi nāma tadhā bhāve*: On the use of this combination of particles with the optative of wish see Speijer, *Sanskrit Syntax*, § 343 b, and Apte, *Skt.-Eng. Dict.* s.v. *api*, 7.

21. *Araṇṇiā*: There is here a play on the name Āranyakā, 'a sylvan or forest maiden,' something like 'Sylvia, a sylph.'

22. *Vāsavadattā-Padumāvadīṇam . . . devīṇam*: On the two chief queens of Vatsarāja, according to the legend, see Kathāsaritsāgara, lambakas 2 and 3, and also 4. 21. 2-9, tr. Tawney, I. 165. According to Kathāsaritsāgara, tr. Tawney, I. 301 (cf. 2. 483), and Bṛhatkathāślokasamgraha 4. 18 (ed. Lacôte, p. 36), however, Vāsavadattā and Padmāvatī were the only royal consorts. Consult also above, Introduction, part 5.

23. *jahim digghiē . . . pekkhissam*: Lit. 'where at the pool she was seen, this too now I shall look at'; it seems best thus to take *edam pi* (Skt. *etām api*) as referring to the pool (Skt. *dīrghikū*).

24. *idha*: Instead of the simple *iha* of Krishnamachariar's text, Gadre and Vidyāsāgara have *iha vi* (=Skt. *iha 'pi*), which is here followed.

25. *adha vā*: Lit. 'or rather,' an expression frequently used to introduce a second thought.

26. *aham de jāñāvemi . . . kassa tumām jāñāvesi*: Manoramā means 'I will tell to you,' but the Jester misunderstands the remark as 'I will tell on you.'

27. *jādist . . . diuṇadarā . . . avatthā*: Lit. 'what plight of your dear friend . . . is described by you, double as much as that is the plight of my dear friend.'

28. *kim cit . . . tiṣṭhati*: This stage direction is found in Gadre's text.

29. *karne kathayati*: Observe the dramatic device here employed to avoid anticipating the disclosure of the plan which is later set forth by the King himself, below, p. 54. A similar device is used in Act 4 after stanza 3, page 78. Cf. also Cimmino, *L'Uso delle didascalie*, p. 189.

30. *apavārya*: Lit. 'turning away (others)'; this is a stage direction of frequent occurrence in the dramas to indicate that a person is speaking 'apart, aside to another' (opposed to *prakāśam*, 'aloud') in such a manner as to be heard only by the person addressed; see DR. 1. 127, ed. and tr. Haas, pp. 37-38, and Sāhityadarpana 425, ed. Roer, p. 170, tr. Ballantyne and Mitra, p. 224. The technical gesture to indicate this is the *tripatākā* position of the hand, for which see Coomaraswamy and Duggirala, *Mirror of Gesture*, p. 27, and Cimmino, *L'Uso delle didascalie*, pp. 144-145; cf. also Haas, *op. cit.*, p. 37, note on DR. 1. 126; Lévi, *Le Théâtre indien*, p. 61.

31. *parikramya*: This action indicates symbolically a change of scene from the garden to the playhouse.

32. *pekkhāgāram*: For the 'playhouse' see below, note 45.

33. *pravīṣṭakena*: Lit. 'with [a gesture of] entering.'

34. *dantavvam*: On the use of the gerund to denote an action that is necessarily expected see Speijer, *Sanskrit Syntax*, § 357. 3.

35. *aho de kavittanam*: Lit. 'Ah, your poetic talent!' The interjection *aho* often expresses admiration or surprise.

36. *bhaavadi*: This term (Skt. *bhagavati*) is the fem. of *bhagavant*, which is used by persons of superior rank in addressing learned men and ascetics; see DR. 2. 100, ed. and tr. Haas, p. 76. It is therefore appropriately applied to Sāṅkṛtyāyāni, see below, note 38.

37. *sānubhavaṁ pi*: Lit. 'although (*pi* = *api*) experienced'; G. text reads *via* (= *iva*), i.e. 'dramatized as if from experience,' but this seems less satisfactory.

38. *Sāṅkṛtyāyāni*: The character of this personage is not very clearly defined, but she is evidently a lady of high position and learning, for she speaks Sanskrit and is treated with deference by the Queen (cf. note 41), besides being the authoress of the Mimic Play (cf. pages 39 and 47). Her role is similar to that of the *parivrājikā* (cf. Lévi, *Le Théâtre indien*, p. 358; 2. 39) who appears in the *Mālavikāgnimitra*. A female ascetic named Sāṅkṛtyāyāni is mentioned as a friend of Vāsavadattā in the *Kathāsaritsāgara*; see Introduction to the present volume, part 5.

39. *āyuṣmati*: Lit. 'O long-lived one,' a term of respectful address corresponding to masc. *āyuṣmant*; see DR. 2. 101, ed. and tr. Haas, p. 76.

40. śringāratām bhasma: An allusion to the common Indian custom of ornamenting the head and body of an elephant with stripes and marks.—K. Com. sees in this stanza an example of the rhetorical figure *dṛṣṭānta*, ‘exemplification,’ i.e. a sentence in which the second clause reflects the first through their possession of some common quality; see KP. pp. 773–775; tr. Jha, p. 225; tr. Chandorkar, p. 70; SD. 698, cf. ed. Kane, notes, pp. 154–156. Perhaps, however, the figure is rather *arthāntara-nyāsa*, ‘corroboration,’ on which see note 59 on Act 4, below.—The meter of this stanza is *āryā*.

41. savvassa vallaho jāmāda bhodi: With this proverbial expression compare A. Manwaring, *Marathi Proverbs*, § 1417, Oxford, 1899, ‘a mother-in-law (is lenient) to her son-in-law.’ Evidently Sāṅkṛtyāyani’s position at the court was one of such dignity that the Queen could speak of her affectionately as the King’s ‘mother-in-law.’ See also note 6 on Act 4.

42. bhaṭṭīṇī: In Sanskrit dramas *bhaṭṭīṇī* (Prākrit *bhaṭṭīṇī*) is often used by maidservants in addressing a queen or a princess. Cf. Bhāratīya-nāṭyaśāstra 17.86, ed. Sivadatta and Parab, Bombay, 1894. Observe that the maidservant (*ceti*) is Indivarikā, who is mentioned in the preceding sentence and directly below.

42a. prekṣāṇīyatā prekṣāgrīhasya: Lit. ‘the spectacle of the spectacle-house,’ with an obvious play on words.

43. ratnaśata- . . . rāmyam: Lit. ‘lovely with great strings of pearls festooned on golden columns,’ etc.

44. -Apsarobhiḥ: The nymphs of Indra’s heaven, celebrated for their beauty and voluptuousness, cf. J. Dowson, *Classical Dictionary of Hindu Mythology*, pp. 19–20, London, 1879.

45. prekṣāgrīham: This word has been literally translated ‘playhouse,’ although it indicates not so much a theater in our sense of the term as a hall of the palace, usually adjoining the zenana, used not only for dramatic presentations but also for instruction in music, singing, and dancing. The present stanza is a stock passage for the description of such a ‘playhouse’; see in general Lévi, *Théâtre indien*, pp. 371–373 and appendix, pp. 61–62; cf. also Bhāratīya-nāṭyaśāstra, ch. 2, and consult the notes by Bloch, *ZDMG*. 58. 455–457 (on the presumable discovery of an ancient Hindu theater).—The meter of the stanza is *vasantatilakā*.

46. samjhā: In India the twilight is short and darkness falls quickly. For the time-allusion with reference to the action of the play see Introduction, part 4.

47. madaṅgapinaddhehim: Lit. ‘attached to my limbs,’ cf. Ratnāvali, act 3, introd., *jām tāe piṇaddham nevatitham* etc., ed. Godbole and Parab, p. 42.

48. *Nalagiriggahanaparitūṭhena*: Regarding the story about this elephant see Introduction, part 5.

49. [Addressing Sāṅkṛtyāyanī]: As shown by the square brackets, this stage direction is added in the translation to explain that the Queen offers a seat to Sāṅkṛtyāyanī, to whom great deference is shown.

50. *tataḥ praviśati . . . kañcukī*: Here begins the Mimic Play, the technical name for which in Sanskrit dramaturgy is *garbhāṅka* or *garbhāṅḍaka*, lit. ‘embryo-act’ or ‘embryo-play,’ i.e. interlude or play within a play. See the general discussion by Jackson, ‘Certain Dramatic Elements in Sanskrit Plays, with Parallels in the English Drama,’ in *American Journal of Philology*, 19. 242–247, Baltimore, 1898 (reprinted in the present volume as Appendix to the Introduction); cf. also part 3 of the Introduction.

The Chamberlain who appears here in the Mimic Play, as the chamberlain of Mahāsenā, is not to be confounded with the chamberlain of Dr̥ḍhavarman who appears in Act 1 and Act 4. We may suppose that the character in this scene is taken by one of the personages in the zenana of Vatsarāja.

51. *Kañcukī*: We have here not the beginning of the Mimic Play, because a part of that had been produced on the preceding day (see Introductory Scene of this Act, page 39), but merely the opening of one of its acts. A chamberlain similarly appears in the Preliminary Scene of Nāgānanda, act 4, where the following stanza is likewise found.

52. *dandanītyā*: The ‘staff’ of the Chamberlain is not merely a cane for support, but also a symbol of office, cf. Sakuntalā, act 5, stanza 1 (3). In the secondary meaning of *dandanīti*, ‘administration of justice,’ there appears to be also a punning allusion to works on *Nītiśāstra*, ‘Science of Administration,’ such as the famous Arthaśāstra of Cāṇakya (Kauṭilya) and the Nītisāra of Kāmandaka.—The meter of the stanza (= Nāgān. 4. 1) is *upajāti*.

53. *yathārthanāmnā Mahāsenena*: Lit. ‘rightly named Mahāsenā, “whose army is great.”’ Regarding Mahāsenā, who was the father of Vāsavadattā, see Introduction, part 5.

54. *Udayanotsavam*: This festival would appear to have been instituted to celebrate the capture of Udayana or some such event.

55. *Manmathodyānam*: For a fanciful name of a garden cf. also Ratnāvali, act 1, after stanza 17 (ed. Godbole and Parab, 2d ed., p. 9), *Makarandodyāna*, ‘the Nectar Garden.’

56. *karnaiḥ . . . karaiḥ*: In the translation the order of these expressions has been transposed so as to bring the enumeration of the adornments into a more natural sequence, from which the author may have departed for metrical reasons.

57. *svastikair*: Regarding this symbol in general see H. K. Deb, 'The Svastika and Omkāra,' *Journ. and Proc. As. Soc. of Bengal*, n.s., 1921, pp. 231-244; Thomas Wilson, 'The Swastika,' *Report of the U. S. National Museum*, 1894, pp. 757-1011, Washington, 1896.

58. Stanza 4: With this stanza as a whole may be compared the description of the adornment of the heroine in Karpūramafijari, act 2, stanzas 12-21, ed. Konow and Lanman, pp. 46-48, 249-251.—The meter of the stanza is *sārdalavikridita*.

59. *ajñāśeṣam*: 'the rest of the command' refers to the directions given below (page 53) to appear at the festival with her lute newly strung.

60. *gandharvaśāḍam*: On the 'music room' in general see note 45, above. This same term is used in the narrative of Udayana's wooing in *Kathāsaritsāgara* 12.31, tr. Tawney, 1.73.

61. *vīṇā*: The 'lute' is a classical Hindu stringed instrument having a large pea-shaped bowl hollowed out of one piece of wood, a body of thin wood, a neck with tuning-pegs, and metallic strings; to the under side of the body, just below the neck, there is attached a hollow gourd, which increases the resonance and serves also as a rest for the instrument. For a detailed description of the *vīṇā* and the modes of tuning it see H. A. Popley, *The Music of India*, pp. 102-105, Calcutta (and London), 1921; cf. also A. H. Fox Strangways, *The Music of Hindostan*, pp. 78-79, 86-88, Oxford, 1914; Francis Fowke, 'The Vina, or Indian Lyre,' reprinted from *Asiatick Researches*, vol. I, in Sourindro Mohun Tagore, *Hindu Music from Various Authors*, 2d ed., Calcutta, 1882.

62. *Kāñcanamālā*: This role in the Mimic Play is taken by Kāñcanamālā herself, for she not only figures in the Udayana story as the attendant of Vāsavadattā at the court of Mahāsena (see Introduction, part 5), but appears also in Act 4 of this drama as still in the Queen's retinue.

63. *ekko ummatto*: There is doubtless an allusion here to the incident of Yaugandharāyaṇa, the devoted follower of Vatsarāja, who assumes the disguise of a madman in order to effect his master's release from captivity, see *Kathāsaritsāgara* 12.51-67, tr. Tawney, 1.74-75, and especially act 3 of Bhāsa's *Pratijñāyaugandharāyaṇa* (ed. T. Ganapati Sāstri, in Trivandrum Sanskrit Series). Cf. also Introduction, part 5.

64. *sarisa sarise rajjanti tti*: Somewhat similar is the expression in Karpūramafijari, act 3, stanza 6, *rajjanti cheḍ samasaṅgamammi*, 'men of sense are pleased to see like meet with like,' ed. and tr. Konow and Lanman, pp. 74, 266; K. Com. recalls Sakuntalā, act 5, after stanza 21, *sarvo sagandhe vīśasadi, jado duve vi tumhe ḍraṇṇakāo tti*, 'every one

trusts in his like, so the two of you are foresters,' ed. Pischel, p. 106; ed. Gajendragadkar, p. 154.

65. [Addressing Vāsavadattā]: This stage direction has been added in the translation in order to show that the remark is addressed to the Queen.

66. *Ghosavati*: Lit. 'possessing sound, resonant'; this is the name of Udayana's marvelous lute, which he received from the Nāgas, or Snake Deities; see Kathāsaritsāgara 9. 80; 111. 82; tr. Tawney, I. 55; 2. 483; also Br̥hatkathāślokasamgraha 5. 138-151, ed. Lacôte, pp. 60-61. Consult also Introduction, part 5.

67. *jāva se tānto*: Gadre's text here inserts *se*, 'its,' which K. omits, although reading *asyās* in the Sanskrit gloss of the Prākrit.—This examination of the strings allows time for the ensuing dialogue between the participants in the intrigue.

68. *svagatam*: With reference to this 'aside' we must assume a three-fold grouping here of the characters: (1) those taking part in the Mimic Play (Āranyakā and Kāñcanamālā); (2) those watching as spectators (Vāsavadattā, Sāṅkyāyānī, and retinue); (3) the participants in the intrigue (Manoramā and, directly afterwards, the King and the Jester). Regarding the entry of the King with his body wrapt in a mantle it may be noted that the commentator Dhanika on DR. 2.82 (cf. ed. Haas, pp. 69-70) cites this scene as an illustration of *narmagarbha*, 'development of affection through the coming up of the hero in disguise.'

69. *samtāpam prathamam*: Lit. 'first distress,' which might be interpreted as 'extreme' (so Strehly, 'mon principal tourment') but K. Com. glosses by *pūrvam*, 'former,' which is preferable.

70. Stanza 5: The meter of the stanza is *sārdalavikṛidita*.

71. *satyam evo 'ktam Manoramayā*: See above, page 45, and compare note 29.

72. *saṁgamotsavam*: There may here be a covert allusion to the Kaumudi Festival (*utsava*), which was made the occasion of the drama itself; cf. the Introductory Scene of this Act, page 39.

73. *pattiāsi*: G. has Prākrit *pattiāsi*, Skt. *pratyāyasi*; K. reads *pat-tiesi* = Skt. *pratyēsi*; in either case compare the usage of English (Latin) 'ac-cede.'

74. *garuadā*: Lit. 'O the weightiness of the matter!'

75. *citraśalam*: The context shows that the picture gallery in this instance is supposed to adjoin the concert room. Halls or pavilions adorned with frescoes are elsewhere mentioned in the Sanskrit dramas,

e.g. Mālavikāgnimitra, act 1, ed. in Sri Vani Vilas Skt. Series, p. 8, Srirangam, 1908; Uttararāmacarita, act 1; and Rājaśekhara's Viddhaśālabhañjikā, act 1, tr. Gray, JAOS. 27. 21-24; cf. also Mrs. Virginia Saunders, JAOS. 39. 299-302. Note esp. Ratn. 3, pp. 41, 48.

76. *tādo*: That is, Mahāsena, the father of Vāsavadattā, whose role Āranyakā is taking.

77. *avaharedi*: Here in the sense of 'transports,' which the King in the following stanza (st. 6) takes in the sense of 'carrying away' Vāsavadattā.

78. *praviśya*: This means 'entering' as a character in the Mimic Play; see note 68, above.

79. *pajākṣepēṇa*: This is the well-known technical stage-direction to denote the hurried entrance of a character under strong emotion; cf. Cimmino, *L'Uso delle didascalie*, pp. 70-71; Lévi, *Le Théâtre indien*, p. 374.

80. *grathitam badhnāti*: This is a custom still prevailing in India (like our custom of tying a knot in a handkerchief) when one wishes to remind oneself of a purpose definitely undertaken; cf. Gadre, notes, p. 18, who observes that such a knot is called *śakuntagāṇṭha*.

81. *Pradyota*: This is another name of Mahāsena; see Introduction, part 5.

82. Stanza 6: The meter of this stanza is *āryā*, but the rhythmical structure of the whole second hemistich is corrupt; consequently the rendering of *na cirdd eva paśyāmy aham* is open to question. The printed texts and the India Office manuscript, fol. 89b, which was examined by Dr. C. J. Ogden in 1910, show no variant except the unimportant variation *upaharāmi* for *apaharāmi* in the ms. and in V.

83. *Yaugandharāyaṇena*: This is the minister and devoted follower of Vatsarāja, who appears as a character in the Ratnāvalī; the story of his devices to rescue Vatsarāja from captivity is narrated in Kathāsaritsāgara, taraṅgas 12-13, and forms the subject of Bhāsa's drama, the Pratijñāyaugandharāyaṇa. See also note 63, above, and Introduction, part 5.

84. *prekṣaṇīyakam*: Cf. the similar point made in the dialogue below, page 65. Observe the dramatic device by which one of the characters makes the 'mistake' (*sambhrama*) of confusing the Mimic Play with reality. See Rājaśekhara's Bālarāmāyaṇa, act 3, ed. G. D. Sāstri, p. 78; cf. Jackson, 'Certain Dramatic Elements in Sanskrit Plays,' AJP. 19. 246 (reprinted in the present volume as Appendix to the Introduction).

85. *tan . . . idam*: Lit. 'This (*idam*, i.e. Manoramā's) is that (*tad*, i.e. Vatsarāja's) form . . . , [this] the very (*sa eva*) . . . raiment.' So

likewise *sā . . . iyam* in pāda 2 of the stanza. Observe the repetition of the demonstrative pronoun throughout, and cf. Speijer, *Skt. Syntax*, §§ 271, 277.

86. *mattadvirada-*: Lit. 'the must elephant, in rut.'

87. *sattvam*: This interpretation as 'dignity' (cf. K. Com. *sattvam* = *avaśtambhaḥ*) seems preferable to taking the word in its ordinary sense of 'goodness, excellence,' as the whole stanza lays emphasis on external qualities.

88. Stanza 7: The meter of the stanza is *śārdūlavikṛīḍita*.

89. *muñcemi tti*: See above, page 55.

90. [Soliloquizing]: This stage direction, as is indicated by the square brackets, is not in the Sanskrit text, but has been inserted in the translation in order to indicate that this speech, which belongs to the action of the Mimic Play, is not heard by Āranyakā and Kāñcana-mālā.

91. *gaganam*: So K. Com., *gaganam* = *ākāśam* and *gaganasadṛṣṭam* *tamasā nīlam cūrakam*. But we could also render in the paronomasiac sense 'seeing [the view of] the sky obstructed by prison walls.'

92. *ghānabandhana-*: For a similar play on words compare Act 1, stanza 5, page 8.

93. *Mānasam*: name of a sacred lake on the fabled Mount Kailāsa (cf. Act 1, note 4), to which the 'swans' (cf. Act 2, note 32) migrate at the breeding season or, as here indicated, at the time of the monsoon. The Mānasarowar Lakes in Southern Tibet, the sources of the Sutlej, still preserve the name.

94. Stanza 8: Throughout this stanza observe the play on words (*śleṣa*). K. Com. sees here also an instance of the rhetorical figure *aprasutapraśamsa*, 'indirect description,' i.e. the implication of one subject by the description of another; see KP. pp. 750-761; tr. Jha, pp. 219-223; tr. Chandorkar, pp. 59-65; SD. 706, cf. ed. Kane, notes, pp. 188-193.—For a similar pun on Mānasa see Ratn. 2, st. 8, p. 29.—The meter of this stanza is *giti*, which is a favorite meter for Prākrit stanzas.

95. *nidram*: In the Hindu drama there are frequent allusions to the Jester's predilection for sleep. For other instances of sleeping on the stage see Gray, *JAOS* 27. 56, n. 5 (on Viddhaśālabhañjikā, act 4), and cf. the notable scene in the fifth act of Bhāsa's *Svapnavāsavadatta*, ed. T. Ganapati Sāstri, pp. 61-65, 2d ed., Trivandrum, 1915 (Trivandrum Skt. Series, no. 15); tr. Jacobi, in *Int. Monatsschrift für Wiss., Kunst u. Technik*, 7, cols. 680-682, Berlin, 1913; tr. A. Baston, pp. 92-95, Paris, 1914; tr. Shirreff and Lall, pp. 39-41, Allahabad, 1918. According to SD. 278 sleeping on the stage is forbidden.

96. *mahuariā*: The dramatist, like other poets of ancient and medieval times, here betrays a lack of scientific knowledge of bees, because the honey-gatherers, or 'workers,' are sexually undeveloped.

97. Stanza 9: This stanza also is an instance of the rhetorical figure *aprastutapraśamsā*; see note 94, above.—The meter is *āryā*.

98. 'pi: On this use of *api* with numerals see Speijer, *Skt. Syntax*, § 298.

99. Stanza 10: In this stanza the King describes the proficiency of the princess in music in rather technical language, for some of the terms of which there are no proper English equivalents. Cf. Gadre, notes, pp. 19–20, and the Skt. comment in Krishnamachariar's edition, pages 59–60.—This stanza occurs also in Nāgānanda, act 1, stanza 14. The commentary of Sivarāma on the Nāgānanda passage, see Nāgān., ed. T. Gaṇapati Sāstri, pp. 56–58, Trivandrum, 1917 (Trivandrum Skt. Series, no. 59), offers perhaps the best elucidation of the technical terms. ‘The distinguishing’ (*vyañjana*) is one of the four modes (*dhatu*) of playing the lute, cf. Bhāratīya-nātyaśāstra 29. 52; and its ten forms are characterized especially by the different positions of the fingers, cf. *ibid.* 29. 65–71. To the three divisions of tempo (*laya*), allegro, moderato, and adagio, correspond the three pauses *sama*, *srotogatā*, and *gopucchā* respectively, of which the last is here mentioned as typical, cf. also Bhāratīya-nātyaśāstra 31. 331–333. For the three styles of instrumental accompaniment see *ibid.* 29. 78–80.—The meter of the stanza is *śārdūlavikṛīḍita*.

100. *uvajjhāapīḍhi*: Lit. ‘teacher’s settee’; observe the dramatic device of having Āranyakā share in the King’s seat, which results ultimately in the discovery of the intrigue.

101. *upaviśatu arhe 'yam*: Lit. ‘let this one here sit down as worthy of the half-seat.’

102. *sthiyatām*: See note 65 on Act 1.

103. *salajjam*: Lit. ‘with a feeling of shame, or modesty.’

104. *aggahatthā*: In Sanskrit, *agrahasta*, lit. ‘fore-hand,’ can mean either ‘fingers’ or ‘hand’; cf. *aggahattho* directly below, and also *aggahatthā* in Act 4, page 90.

105. *padmakośo*: Āranyakā’s hand, with its fingers closed like petals and moistened by beads of perspiration, is compared to the lotus-bud cooled by drops of dew.

106. Stanza 11: K. Com. draws attention to the rhetorical figure *utprekṣā*, ‘poetic fancy’ (see note 84 on Act 1) combined with the two rhetorical figures *samdeha*, ‘hesitation,’ and *apahnava*, ‘concealment,’ i.e. when the matter in hand is denied and something else is affirmed in its stead. For *samdeha* see KP. p. 713; tr. Jha, p. 212; tr. Chandorkar, pp. 38–41; SD. 680, cf. ed. Kane, notes, pp. 117–119. For *apahnava* = *apahnuti* see KP. p. 735; tr. Jha, pp. 216–217; tr. Chandorkar, pp. 51–53; SD. 683–684, cf. ed. Kane, notes, pp. 125–127.—The meter of the stanza is *sragdhara*.

107. *-apahāradakṣeṇa*: The hand of the heroine, by its beauty, is conceived of as 'robbing,' i.e. surpassing that of the lotuses. For somewhat similar conceits compare Act 2, stanza 5, page 27, and Act 2, before stanza 7, page 31.

108. Stanza 12: With this stanza the action of the Mimic Play breaks off.—K. Com. draws attention to the rhetorical figures *upamā*, 'simile,' and *parikara*, 'significator,' i.e. description by the use of significant epithets. On *upamā* see note 43 on Act 1; on *parikara* consult KP. p. 850; tr. Jha, p. 244; tr. Chandorkar, pp. 116-118; SD. 704, cf. ed. Kane, notes, pp. 180-182.—The meter of the stanza is *āryā*.

109. *atmagatam*: This word, which is only in the text of K., but not in that of G. or V., is required by the context.

110. *aṇattham . . . karenti*: Lit. 'do something unmeaning,' i.e. act strangely.

111. *Gāndharvo vivāhah*: This marriage is effected merely by mutual consent, and is one of the eight forms of marriage recognized by the ancient Hindu law. It was considered as especially appropriate in the Kṣatriya caste. See Āśvalāyana-grhyasūtra 1.6.5; Manusmṛti 3.26, 32; Nāgānanda, act 2, p. 38; Sakuntalā, act 3, stanza 28 (22).

112. *cittasālāduvāre pasutto*: See notes 75 and 95, above.

113. *sāhu . . . naccidam*: This is an ironical repetition of Vāsavadattā's remark above, before stanza 7, page 57.

114. *mukkhanigghosa-*: Perhaps this is a jocular allusion to the Jester's having snored!

115. *kahim . . . kahim*: Lit. 'where Āranyakā, where Vasantaka?' For this idiom cf. Skt. *kutra . . . kva*, see PWb. s.v. *kutra*, 3. Similarly in Modern Persian, *kujā . . . kujā*, lit. 'where? . . . where?' at the end of each of two irreconcilable questions which have nothing in common; cf. Steingass, Pers.-Eng. Dict. p. 1016.

116. *pekkhaṇīam se*: There is here apparently a punning reminiscence of the 'play, spectacle.'

117. *pādihadam*: Lit. 'has been averted.' This is a common expression equivalent to 'God forbid!' The evil omen here is that the King has been fettered with a chain of blue lilies; see page 57, directly after stanza 7.

118. Stanza 13: In this stanza, with its graphic description of repressed anger (somewhat similar to the last stanza of the second act of Ratn., p. 39), K. Com. finds an exemplification of the rhetorical figure *anumāna*, 'inference,' i.e. statement of a premise and its logical conclusion, on which see KP. pp. 847-849; tr. Jha, pp. 243-244; tr. Chandorkar, pp.

114-116; SD. 711, cf. ed. Kane, notes, pp. 212-215.—The meter of the stanza is *sārdalavikṛīḍita*.

119. *genha nām*: With this situation compare the end of act 3 of the Ratnāvalī (ed. Godabole and Parab, pp. 57-58), where Sāgarikā and the Jester are similarly treated.

120. *Komudimahāsava*: See above, page 39, and cf. the discussion of the time allusions, Introduction, part 4.

121. *cittam avaharidum*: The Jester's excuse is caught up by the King in the last line of the stanza following.

122. *bhrūbhāṅgaiḥ . . . kalānko*: Lit. 'wherefore is there a spot of thy brow-moon made by frowns?'

123. *bandhujīva-*: Another name of the *bandhūka*-flower; see Introduction, part 10.

124. Stanza 14: The meter is *sārdalavikṛīḍita*.

125. *ekam . . . aparam*: These words agree with *mukham*.

126. Stanza 15: K. Com. notes in this stanza the rhetorical device *bhāvaśabatā*, 'variegation of emotions or sentiments,' on which see KP. pp. 147-151; tr. Jha, pp. 40-41; SD. 249, 754, cf. ed. Kane, notes, p. 302.—The meter of the stanza is *sārdalavikṛīḍita*.

127. *dervyāḥ prasādanopāyam cintayāmi*: Cf. the ending of act 3 of the Ratnāvalī, *devīm eva prasādayitum abhyantaram praviśāmi*, ed. Godabole and Parab, p. 58.

128. *trītyo 'nikah*: The text of G. adds here *iti garbhanāṭakam*, 'here endeth the play within a play.'

NOTES ON ACT IV

1. *ettiam kālam*: With reference to the time-allusion see Introduction, part 4.

2. *vāvādaantī*: This statement gives a hint to prepare for Āranyakā's taking poison later in the Act.

3. *avi jañasi*: At the beginning of a sentence *avi* (Skt. *api*) is common in questions; cf. Act I, page 12, after stanza 8, and see Speijer, *Sanskrit Syntax*, § 412.

4. *leho*: On the use of letters as a dramatic device in the dramas of Kālidāsa see Jackson, 'Certain Dramatic Elements in Sanskrit Plays,' *AJP.* 19. 252-254, Baltimore, 1898.

5. *Āngāravatī*: She is the mother of Vāsavadattā, and wife of Mahāsena-Pradyota, king of Ujjain; see *Kathāsaritsāgara* 2. II. 39, tr. Tawney, 1. 69; cf. also Bhāsa's *Pratijñāyaugandharāyaṇa*, act 2, ed. T. Gaṇapati Sāstri, pp. 27-38, Trivandrum, 1912; also act 4, *ibid.* p. 72.

6. *bhairīñi . . . tuha jañanī . . . tādo*: The rendering of this vexing passage, as given in the translation, is the only one that conforms to the data of the Udayana story that Vāsavadattā's parents were Mahāsena-Pradyota and Āngāravatī; consequently the unnamed wife of Dṛḍhavarman is her aunt, and Dṛḍhavarman himself is her uncle by marriage (cf. *mātṛśvasṛpatīm*, below, page 72), and they might be termed her mother and father respectively—a mode of expression still current in the Orient.

7. *samvaccharo Kalingahadaṇa*: See Act I, page 9, and on the time-allusion see Introduction, part 4.

8. *praveśakāḥ*: See note 6 on Act 3.

9. *mātṛśvasṛpatīm*: That is, Dṛḍhavarman; see note 6, above.

10. *jassa . . . kajjām*: Lit. 'of whom there is no concern with me, of him what concern is there with mine?'

11. *ajjuē*: This Prākrit word undoubtedly means 'mother'; see below, page 90, *hā tāda*, *hā ajjue*, and cf. *Sakuntalā*, act 7, ed. Pischel, pp. 160, 161; ed. Gajendragadkar, pp. 228, 229.

12. *mama*: So the text of K., which is better than the reading of G., *mae*, which, as an instrumental, would require a different rendering: 'it

is proper for me to write this to my mother'; both the context and the word-order are against this.

13. *kṛiditam*: Observe that Sāṅkṛtyāyanī echoes the expression of the King in Act 3, stanza 14 d, page 69.

14. *häsida mhi*: Note the play on the causative form *häsayati*, which means both 'cause to laugh' and 'cause to be laughed at.'

15. *muñca*: Observe the word-play in connection with the preceding *mocayitum*.

16. *kujja-vāmaṇa-vuddhakañcui*: These are the usual male attendants in the zenana; cf. Manusmṛti 7.62 (*bhirūn*); Arthaśāstra 1.17, ed. R. Shama Sastry, p. 42, Mysore, 1919; tr. id., p. 46, Bangalore, 1915; and esp. Ratn. 2. 3, ed. Godabole and Parab, p. 21. It would be possible to render *kañcui* by the plural, 'aged chamberlains,' but there appears to be only one in charge of the zenana; cf. Act 3, stanza 3, page 49.

17. *devī candī*: There is here a play on the word *candī*, 'wrathful,' which is also a name of Durgā, wife of Śiva, the favor of which relentless goddess is to be obtained by fasting and bloody sacrifices; cf. Quackenbos, *The Sanskrit Poems of Mayūra . . . and Bāṇa's Candīśataka*, pp. 247-259.

18. *vihasan*: Lit. 'laughing gently,' cf. DR. 4.83, ed. and tr. Haas, pp. 143-144, *madhurasvaram vihasitam*, 'laughing is making a soft sound.'

19. *cāṇuśata-*: Cf. Bhartṛhari, Nitiśataka 31.

20. *kṛtāñjalir*: Lit. 'having made the añjali-gesture,' which consists in placing the hollowed hands together before the face. Cf. Coomaraswamy and Duggirala, *Mirror of Gesture*, p. 39, Cambridge, Mass., 1917.

21. Stanza 1: The meter is *sārdūlavikrīḍita*.

22. *mama*: K. Com. glosses by *madviṣaye*, 'in my case,' which is preferable to taking *mama* as dependent upon the following vocative.

23. *tāntamadhye*: Lit. 'O weary-waisted one'; K. Com. explains: 'wearied through the non-endurance of the fatigue of rising on account of slenderness.'

24. *jano 'yam*: Lit. 'this person'; compare the similar expression *sa . . . dāsajanaḥ* in Vikramorvaśi, act 3, stanza 13, the sentiment in which is quite like this.

25. Stanza 2: The meter is *vasantatilakā*.

26. *kṛtāñjaliḥ*: See note 20, above.

27. Stanza 3: The meter is *sārdūlavikrīḍita*.

28. *karne kathayati*: In regard to this stage direction see note 29 on Act 3, and cf. Cimmino, *L'Uso delle didascalie*, p. 189.

29. *diṣṭyā vardhayiṣyāmi*: Lit. 'magnify with good fortune,' a common phrase for 'congratulate'; cf. *diṣṭyā vardhase* below, page 80, after stanza 6.

30. *durgam . . . prakāra-*: On the different kinds of fortresses see Manusmṛti 7.70-76.

31. Stanza 4: The meter is *vasantatilakā*.

32. *tadavasthaṁ ca tam*: Observe that this is one of those rather common phrases interjected between stanzas, and that it is to be construed in agreement with *Kaliṅgam* at the close of the stanza that follows.

33. *-dāsera-*: This compound has here been interpreted as lit. 'born slaves of warriors,' cf. *vira-kīṭa*, lit. 'a worm of a warrior,' 'contemptible warrior.' (See the note on *Kaliṅga-hataka*, Act 1, note 32.) So likewise Gadre; but K. Com. takes it as a copulative compound, 'warriors and slaves' (*yodhānām bhṛtyānām ca*).

34. Stanza 5: The meter is *sragdhārā*.

35. *katham . . . Vatsarājah sthāsyati*: Cf. above, page 73.

36. *Vijayasenah Kañcuki ca*: The general Vijayasena here returns victorious from the expedition on which he was dispatched at the end of Act 1. The Chamberlain, Vinayavasu (page 91), belongs to the court of King Drḍhavarman, whose captivity he has been sharing (see Act 1, page 9).

37. Stanza 6: This stanza matches in a way stanza 8 of Act 1; it may not be too far-fetched to note, in regard to the contrasting moods, that hesitation is appropriate at the opening of the play and confident joy at its close.—The meter of the stanza is *āryā*.

38. *diṣṭyā vardhase*: On the phrase see note 29, above.

39. *ripujayindā Vijayasenena*: That is, Vijayasena, 'He of a Victorious Army,' is indeed a 'vanquisher of the foe.'

40. Stanza 7: The meter of this stanza is *āryā*. Observe that the variant version of this stanza given in Gadre's text is metrically defective.

41. *mātṛśvasā te*: That is, the (unnamed) wife of King Drḍhavarman; cf. note 6, above.

42. *patrikām anuprēṣitavatī*: This letter was naturally entrusted to

the hand of the Chamberlain, since he must have come directly from King Dr̄ḍhavarman (cf. note 36, above). We must therefore suppose that Vāsavadattā's mother, Aṅgāravatī, who wrote the letter (cf. above, page 71), sent it to her sister, Dr̄ḍhavarman's queen, to be forwarded (observe the force of *anu-* in *anupreśitavatī*). The dramatist does not explain why a letter sent from Ujjain to Kauśāmbī should go by the roundabout way of Aṅga.

43. *gurupūa*: This is a jocular allusion to the King's appearance as a music-teacher in the Mimic Play in Act 3.

44. *sarvabandhaṇamokkho*: For instances in India of the custom of releasing prisoners on a joyful occasion, such as a great victory, the birth of a prince, or the like, see Mālavikāgnimitra, act 4, after stanza 5, and act 5, after stanza 17, ed. in Sri Vani Vilas Skt. Series, pp. 107, 150; Mṛcchakatikā, act 10, ed. Parab, p. 274, tr. A. W. Ryder, *The Little Clay Cart*, p. 164.

45. *choṭikām*: This word, Skt. *choṭikā* (or *coṭikā*, Gadre), is here rendered 'snapping the fingers'; see *PWb.* and Monier-Williams, *Skt.-Eng. Dict.*, 2d ed., Oxford, 1899, which renders the word as 'snapping the thumb and forefinger together.' Cf. also Marāthī *cuṭakī*, which has this meaning as well as that of 'pinch.' The rendering adopted is assured by the similar stage-direction in Ratn. 3, after stanza 9, ed. Godabole and Parab, p. 48, where snapping the fingers as a signal is manifestly referred to.

46. *Vāsavadattām apavārya*: Gadre's text adds *Vāsavadattām* here, which is not found in the K. text. Regarding the stage direction *apavārya* see note 30 on Act 3.

47. *moidā khu*: Lit. 'has been released indeed.'

48. [Continuing the message]: This stage direction has been added in the translation.

49. *na me sambandho jāta*: Lit. 'no alliance of me [with you] arose.'

50. *parinetrā 'pi*: Lit. 'by you [as being] the marrier also of Vāsavadattā.'

51. *kadham me bhaiṇī paribbhāṭṭha*: Or, perhaps, this is to be rendered, 'What, has my cousin disappeared?' The Queen here, as often in the subsequent course of the act, calls her cousin *bhagintī*, 'sister.'

52. *smartavyatām nītam*: Lit. 'then this place, together with Vindh-yaketu, had been reduced by some persons to a (mere) memory'—a common phrase expressing utter destruction. For the substance of this whole speech compare the Chamberlain's narrative in the Explanatory Scene of Act 1, page 9.

53. *pāṇasamsae*: Lit. 'in doubt of life.' Observe the dramatic effect of Manoramā's sudden news, which unintentionally catches up the last

words of the Chamberlain as indicated by the following speech of the Queen.

54. *Piadamsaṇḍ*: This variant form of the heroine's name, and the corresponding Skt. form *Priyadarśaṇa*, occur several times in this act.

55. *ṇḍaloḍdo gahidavisavijjō*: On the Nāga world and the King's visit to it cf. note 38 on Act 2 and see Introduction, part 5.

56. *kutas*: On the use of this adverb implying negation cf. note 40 on Act 2.

57. *svagatam*: Gadre's text omits this stage direction, as well as *prakāśam*, below.

58. *gatas ca . . . cai 'ṣṭa*: The two connectives indicate that the actions are simultaneous, though opposed.

59. Stanza 8: K. Com. notes in this stanza the rhetorical figures *viṣṭādana*, *aprastutapraśaṇsa*, and *arthāntaranyāsa*. On *viṣṭādana*, 'disappointment,' i.e. attainment of something contrary to what was desired, see Appayyadikṣita, Kuvalayānandakārikā 131, tr. R. Schmidt, pp. 94-95, Berlin, 1907, and cf. Chandorkar, *Kāvyaaprakāśa*, *Ullāsa X*, appendix, p. 22, Poona, 1896. On *aprastutapraśaṇsa*, 'indirect description,' see note 94 on Act 3. On *arthāntaranyāsa*, 'corroboration,' i.e. supporting of a general statement by a particular one, or of a particular one by a general, through similitude or contrast of properties, see KP. pp. 804-807; tr. Jha, p. 232; tr. Chandorkar, pp. 87-88; SD. 709, cf. ed. Kane, notes, pp. 201-205.—The meter of the stanza is *vasantatilakā*.

60. *ṇam*: Gadre's text and that of Vidyāsāgara both read *jam* instead of *ṇam*, i.e. 'if the King,' etc. As the sentence is incoherent in any case, other renderings are possible.

61. *svagatam*: Gadre's text omits this word in the stage direction; see note 57, above.

62. *manye 'syā viṣavega*: Lit. 'I think hers [is] the effect of the poison just indeed altogether.'

63. Stanza 9: K. Com. sees here an instance of the rhetorical figure *asamgati*, 'disconnection,' in which there is an apparent violation of the relation between cause and effect owing to the fact that a cause and its effect are represented as locally different and separated; see KP. pp. 869-871; tr. Jha, p. 249; tr. Chandorkar, pp. 129-131; SD. 719, cf. ed. Kane, notes, pp. 231-234.—The meter of the stanza is *sārdalavikridita*.

64. *visamā . . . visassa*: Observe the echoing of the sound in the original.

65. *paccujjividdā*: For a discussion of instances of bringing persons

back to life (after death) in the Hindu drama, notably in the Nāgānanda and in Kṣemīśvara's Cañdakauśika, see Jackson, 'Certain Dramatic Elements in Sanskrit Plays,' in *AJP.* 19. 247-250, Baltimore, 1898; cf. also M. Lindenau, *Bhāsa-Studien*, p. 35, Leipzig, 1918.

66. *narendratā*: This word denotes both 'royalty' and 'knowledge of antidotes,' as indicated by the translation.

67. *giro nā tivisadā*: Gadre's text has *giro nā tivisadā*, with *giro* as nom. sing., but the text of K. is better.

68. Stanza 10: The meter is *sikkharṣī*.

69. *ajjue*: See note 11, above.

70. *aggahattham*: See note 104 on Act 3.

71. *dāvissam*: The Jester here assumes his role as a Brahman in solemnizing the preliminaries of the marriage ceremony; cf. also Kar-pūramafijārī, 4. 20. 13, ed. Konow and Lanman, pp. 112, 286.

72. *ko tumām aghenhidum*: On the use of the infinitive with the negative prefix *a-* see Speijer, *Skt. Syntax*, § 404.

73. *tādenā iam dīṇā*: See Act 1, Explanatory Scene, page 9; Act 2, page 33; Act 4, page 83.

74. *kim atah param priyam*: This is a formulaic mode of expression employed near the close of a drama, and is technically called *kāvyasamkāra*, 'termination of the poem,' cf. DR. 1. 109, ed. and tr. Haas, p. 32.

75. Stanza 11: For the sentiment of this stanza compare the stanza near the close of the Ratnāvalī, act 4, stanza 21, and the next to the last stanza in the Viddhaśālabhañjikā (see Gray, *JAOS.* 27. 68-69 and note 1).—The meter is *śārdūlavikridita*.

76. *bharatavākyam*: Lit. 'speech of the actor,' or of Bharata, the traditional founder of dramatic art; it is technically called *prāstasti*, 'benediction,' cf. DR. 1. 110, ed. and tr. Haas, p. 32; Lévi, *Le Théâtre indien*, p. 56.

77. *ākalpāntam*: Lit. 'unto the end of a *kalpa*, or world-cycle.'

78. *vajralepāḥ*: On this word as a designation of 'cement, mortar,' see *PWb.* and Monier-Williams, *Skt.-Eng. Dict.*, s.v. So also K. Com., but Gadre in this passage and the commentators in the editions of Ratnāvalī by Cakravarti, Calcutta, 1919, and Joglekar, Bombay, 1913, gloss it by *kāphina*, 'stiff' (as the adamantine thunderbolt).

79. Stanza 12: This stanza is identical with the closing stanza of the Ratnāvalī, with very slight variations in the last two lines.—The meter is *sragdhārā*.

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This romantic drama on the adventures of a lost princess is now published for the first time in English translation, and the text has been reproduced in transliteration on the pages opposite, in order to aid students in rapid

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Avesta Reader. First Series: Easier Texts, Notes, and Vocabulary. Stuttgart, 1893. (Anastatic reprint.)

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A Hymn of Zoroaster: Yasna 31, translated with Comments. Stuttgart, 1888.

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The Avestan Alphabet and its Transcription. With Appendices. Stuttgart, 1890.

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